

OCTOBER 1977

\$1.00

Crafts 'n Things

In This Issue:

- WEAVING • CROCHETED PUPPETS
- TRAPUNTO • CLAY JEWELRY
- SILK FLOWERS • LEATHERCRAFT
- CORN HUSKS • COOKIE JARS



10/78 EDRU00203
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EDITOR'S CORNER

'Tis the Craft Season.....

The kids are back in school, there's a chill in the air, vacations are over, outdoor barbecues and picnics are out of the question — it all adds up to more time for crafts. That's why we rearranged things so you'd have this "extra" fall issue.

During this ideal craft-time, why not plan ahead and make this an "everything handmade" Christmas? If you're like me, this thought has probably passed your mind in other years, but always too late. To start, just take a few minutes to sit down and make out your list — the gifts you need and the new decorations you want. Then, browse through your issues of *Crafts 'n Things* (including this one) and see what you can make to fill this list. We hope you'll find more than enough.

With the next issue, November/December, you'll be able to round out your decorations. There'll be Santas, wreaths, angels, ornaments and other things, using many of your favorite crafts. The whole family can join in helping to make your home sparkle for the holidays.

Just think — when you're all through, you can sit back and watch everyone else get caught up in the hassle of last-minute shopping. What's more, your Christmas will be much more personal, much more meaningful.

Merry Christmas planning!

Kay Dougherty

In Memoriam

Frank Nelson, a devoted co-worker and friend to all of us at Clapper Publishing Company, died on August 13 at the age of 59. You probably never saw his name, because Frank was one of the "behind-the-scenes" people, so vital to a company.

In publishing, mail is probably the most important part of the business. For 21 years, Frank's total understanding of the ins and outs of the postal system made it possible for your mail to flow smoothly. In addition, he showed a dedication to the company and a real concern for our subscribers. Also, if anything went wrong with the building — from a leaking roof to an erratic light — you could always "call Frank."

We'll always remember Frank for his sense of humor and famed "one-liners." He broke up a tense staff meeting once when our computer was running behind schedule. Frank commented to the programmer, "Moses carved out his stone tablets faster than you can get me mailing labels."

Basically modest and gentle, Frank was impatient with wasting time. He'd be the first to leave the staff meetings saying, "I've got work to do."

We will miss Frank.

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Be sure your *Crafts 'n Things* Magazine moves when you do. Just send us your new address at least four to six weeks before you move. Please include your subscription code number and your old and new zip codes.

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Attention Shop Owners

Crafts 'n Things — a fresh, exciting new magazine full of creative ideas in every colorful issue — is now available to sell in your shop.

Nearly a half-million craft enthusiasts wouldn't be without their *Crafts 'n Things* six times a year. Here's why ...

- It's beautiful, with full-color from cover to cover, each page clean and uncluttered
- Directions are clear and easy to follow for beginner or pro
- Patterns with step-by-step illustrations assure success
- Finished projects are photographed in attractive settings to suggest creative uses
- Articles are written and designed by outstanding craft experts
- Clever article titles add interest
- Old favorites as well as new crafts are featured in every issue
- Readers get involved in "Swap 'n Share" offering exchange of ideas or "Current Crafts" listing upcoming craft events
- Each article lists materials needed so they can be purchased on the spot
- Advertising keeps readers informed of the latest craft trends

Crafts 'n Things is the most desired craft magazine you could carry in your shop.

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Crafts 'n Things

October 1977

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Three delightful
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Swap 'n Share

The "Swap & Share" section is designed to enable you to share ideas and to get answers to any questions you may have regarding crafts. We hope we'll hear from you. We'll answer as many questions as space permits. If we don't have the answer, we're sure one of our readers will. Send your ideas and questions to: Swap & Share, Crafts 'n Things, 14 Main Street, Park Ridge, Ill. 60068.

In Answer...

Concerning the purchase of Chrismons (Swap 'n Share, Aug.-Sept. issue), it is my understanding that Chrismons are never to be sold. One can send for instructions on how to make Chrismons from the inventor of Chrismon ornaments, Frances K. Spencer, at The Lutheran Church, of the Ascension, 295 West Main Street, Danville, VA 24521. This church owns the trademark and the copyrights.

The instruction book says, "Purchase of the instructions does not entitle anyone to make Chrismons for sale. We never give this permission. A copyright release, necessary to make the widest use of the Chrismon idea, is given to churches or non-profit insti-

tutions on request and at no charge." If Mrs. Lumsden is interested in making Chrismons, she can write to the above for the Basic Series Book.

Mrs. Barbara Sigillito
13209 Bellevue Street
Silver Spring, MD 20904

For M. L. Darrah, who wanted the information on a mixture to make alum flowers, I call them "Ice Jewel Flowers." Mix 1 pound of lump alum (not powdered) with 1 gallon of water in a galvanized bucket. Heat until solution is clear. Remove and let cool. Place a dowel or stick across top of bucket. Tie the branches or stems of the flowers to the center of the dowel with string or wire, and immerse in

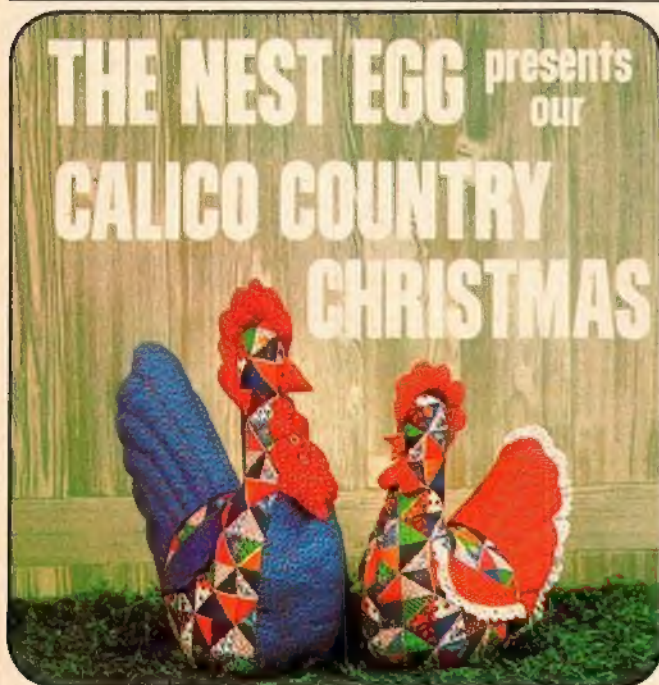
alum solution. Crystals will form after 8 to 10 hours. Remove, and let flowers hang, heads down, to dry.

Marie Lazelle
RR 1 - Box 446
Grove, OK 74344

Editor's Note: Lump alum is available by the pound, but you will probably have to have your pharmacist place a special order for you. Also, the crystals formed are toxic, so do keep the finished arrangement away from children and pets.

Thank You...

Thank you so much for placing my request for a pattern to be crocheted (Continued on page 8)



Have an old fashioned Holiday Season! Decorate your home with our Heirloom Calico Christmas Kits or use our patterns to create your own. Kits include patterns, instructions and all materials (except stuffing). Our adorable Cock-a-Doodle Dandy (Rooster) & Dandy Mandy (Hen) make a year-round table decoration, door-stop, hearth decoration, etc. Kit includes fabric, buttons, pattern and instructions—specify color Red-Blue or Brown-Gold.

Clip coupon and mail to:

THE NEST EGG
137 Souder Dr., Dept. CT-4, Hurst, Texas 76053



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| <input type="checkbox"/> A-1 Dandy Mandy Kit—specify red or brown (15" completed) | \$ 8.50 |
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| Patterns only: \$3.50 each or both \$5.50. | |
| <input type="checkbox"/> D-4 Holly Leaf Wreath Kit (15" completed) | 5.95 |
| <input type="checkbox"/> E-5 Candy Cane Wreath Kit (15" completed) | 5.95 |
| <input type="checkbox"/> F-6 Green Wreath & Red Bows Kit (15" completed) | 5.95 |
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Do designing women have more fun?

These designing women think so. They're among LaSalle's more successful graduates. Today they're putting their talents to practical use — for pleasure or profit — and loving it. All because they learned interior decorating in their spare time at home.

by Dorothea Barth

There are few other fields today that offer more pleasure or personal rewards to a woman than that of interior decorating. So it's no wonder that women ask...

"How can I become a designing woman?"

Susan Wilson, a 21-year-old former clerk at J.C. Penney's in Opelika, Alabama, did it by studying interior decorating in her spare time at home with LaSalle Extension University, a correspondence institution. Today Susan earns twice her former salary because she traded her cash register for a decorator's tape measure.

"The course gave me a confidence I never had," Miss Wilson said. "Now I've met some of the top builders and construction company executives and have learned how to relate to them," she said.

The young Alabama decorator said one of the first contracts she landed upon graduating from the school was to re-decorate the mayor's house.

"Now I almost have more decorating jobs than I can handle after being with the company only a year."

An exceptional case, of course, but it does show how well some creative women can do when they develop their talents.

While most students enroll in LaSalle's interior decorating course to beautify their own homes, some of the talented ones have enjoyed a variety of other rewards as a result of their training.

Sunny Nass Hay went from bookkeeper to interior decorator. The LaSalle course taken by the Dearborn Heights, Michigan woman led to her starting her own interior decorating business.



From clerk to decorator

Susan Wilson
Florence, Alabama
(2/25/77)

"I'm now able to work at a job I find interesting, creatively satisfying, and I can make my own hours. It also gives me time to be with my three children."

We could go on and on with examples of how decorating has brought new joys to women. But first — what about you?

You undoubtedly have good taste. A sense of "style." And a creative urge that must be fulfilled. Why don't you learn interior decorating with LaSalle?

The joys of decorating.

Decorating is such an ideal way to put your love of beauty to practical use. In so many rewarding ways.

It could help you turn your home into a showcase of your talents. Win you the praise

of friends, as you help them solve their decorating problems.

Shirley Mears of Delmar, Delaware, reports, "After finishing LaSalle's course, I redecorated my entire home. My friends say it looks as professional as the rooms shown in decorating books."

And it could even lead you to a career in decorating. Full or part time. It has happened to other talented LaSalle graduates.

Marilyn Perekovich of Racine, Wisconsin describes how her LaSalle training has changed her life.

"After a few lessons, I began practicing on my friends and relatives. Later I worked on a commission basis with a few local retail stores. Then, in January, 1977, my husband and I started a small interior decorating operation



Friends praise her home

Shirley Mears
Delmar, Delaware
(4/15/77)

from our residence. I thank you, LaSalle, for my training."

So what are you waiting for? All it takes is only a little of your spare time at home to learn interior decorating with LaSalle. No previous skills or experience are required.

How you learn at home.

The practical up-to-date LaSalle Course in Interior Decorating was specifically designed to help you achieve the professional decorating results you want. Your lessons come to you by mail, so you study in the convenience of your own home. In hours that you choose. At the pace you set. You are a class of one.

If you're serious about Decorating... send for free booklet.

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Send for FREE BOOKLET



Please send me your free illustrated booklet describing LaSalle's Interior Decorating home study course.

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Fulfilled her dream

Eneida B. Medina
Vega Baja,
Puerto Rico
(8/20/74)

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You are taught the principles of color and design. The selection and use of furniture, fabrics, accessories, lighting, floor coverings, wallpapers. You learn the art of blending traditional and contemporary styles. How to skillfully decorate all types of rooms — big or small — for dramatic beauty. And so much more.

Plus... at each stage of your training you are given practical assignments to check your progress. Each one is carefully reviewed and graded by experienced instructors, and returned to you with their helpful comments. You'll be delighted with your progress.

"I have fulfilled one of my life's dreams," writes Eneida B. Medina of Vega Baja, Puerto Rico, "... to learn interior decorating. I started out by decorating my own home, and now I'm planning to do my husband's office."

The LaSalle decorating course is backed by more than sixty years of leadership in the field of home education. More than 2,000,000 people have enrolled in LaSalle's home study programs. So you know that your training is in qualified hands.

Send for FREE booklet.

If you are seriously interested in devoting some of your spare time to improving your skills in interior decorating, LaSalle will send you a colorful, illustrated booklet describing the program. It also introduces you to outstanding students who launched decorating careers as a result of their studies with LaSalle. The booklet is free. And there's no obligation. If card is missing, mail coupon below for your copy.

Swap & Share (from page 6)

on bath towels in the June/July issue. I'm so grateful that it was printed, because the results were beautiful. I've received 9 responses so far and each one with the one I wanted. I wish much success to Crafts 'n Things for many years to come.

Mrs. Madeline Walter
75-09-66 Drive
Middle Village, NY 11379

Ideas...

I have another idea for using spools — I spray paint them and use them in macrame. They look real pretty in hanging baskets.

Mrs. William L. Graham
Route No. 1, Box 106
Copperas Cove, TX 76522

In your April/May issue, Ruby Masterson asked about "Brushing Glaze" to make string art snowflakes stiff. I've found some of the products on the market tend to yellow them, so here's what I do. Wet each snowflake, and pin it down in a flat cardboard box. Then heat some thick starch until it is really hot, and paint the snowflake several times with a brush. Let dry, and re-starch 4 more times. When it is dry and stiff, spread some white glue here and there on the snowflake and add glitter while the glue is still damp.

This works very well, and after a few years if they are soiled, they can then be washed and bleached and re-done.

Eleanor Clarke
4 Nunnery Lane
Catonsville, MD 21228

Information Wanted...

I am interested in embroidering dish towels for gifts. Since flour sacks make such lovely towels, I would like to know if anyone knows where I can purchase them unhemmed from a supplier at a reasonable price.

Mrs. Florence Mikulski
4408 Forestwood Dr.
Parma, OH 44134

I once read an article about a woman who does cobweb painting. By gathering cobwebs in cardboard frames they can be used as a canvas. First they must be painted with milk before the actual paint work is done; then dried. But the article ended there, and I would like to know how to do the rest of this craft. Also, what kinds of paints are used, etc. Maybe some of your readers could help me out in finding the complete instructions.

Mrs. David Guardino
Sheldon Parkside Apts.
2523 Willakenzie, Apt. 4
Eugene, OR 97401

I am trying to find information on making Christmas tree bells out of beads. A lady in my crochet class made them and they are beautiful, but she wouldn't show anyone how she made them. They were made with different kinds of colored beads with gold and silver ones between each bead. The bells are about 2" to 3" high, and the beads are strung with heavy sewing thread.

I sure enjoy your Crafts 'n Things magazine and, it seems, so does my mailman. He reads it quickly before he delivers it to me!

D. L. Hoffman
2224 S. 61st St.
Chicago, IL 60650

I am extremely anxious to find where I can purchase the life size glass ducks you cover with pine cone parts.

Mrs. Claud C. Mershon
3433 Pine Tree Rd.
Orlando, FL 32804

Years ago I purchased a board similar to an acey-duecey board, with pegs instead of holes. Yarn was wound around the pegs, and yarn had to be placed below at the bottom of the pegs prior to winding. Then you'd wind many times around the pegs. When the yarn was cut and hit with the palm of your hand, you had a pom-pom. You could buy burlap with a color-code printed pattern on it, and make the pom-poms in different colored yarn to make a picture. They could become rugs or tapestry.

Joe Oliver
6815 Cernech
Kansas City, KS 66104

Editor's Note: For a quick and easy way to make pom-poms, and use them for making designs on fabric backing, we're sending you a copy of the article "Pom-pom Explosion," from the April/May issue of Crafts 'n Things.

I have inherited some very old pieces of panne velvet to make a Flower Garden Quilt. Unfortunately, there is not enough material to finish the quilt to a double bed size. I understand that panne velvet is different than the velvet on the market today. Does anyone know where I can purchase panne velvet or what can be used as a substitute? Many thanks.

Mrs. Neal George
P.O. Box 1658
Rifle, CO 81650

I have been trying to find mirrors — round ones — to use with some old plates. They don't need to be glass. They could be of the material used in compacts, but they would need to be

(Continued on page 86)

CRAFTS 'N THINGS



EASY TO MAKE TOY PUZZLES

Here are nine enchanting wooden toy puzzle designs that you can make easily from standard size lumber. The easy-to-follow, full size patterns include a duck,

kitty cat, snail, squirrel, pig, gingerbread man, teddy bear, toy soldier & jalopy. Each of these puzzles will stand by itself when it's finished.

ALL NINE PATTERNS ARE ONLY:

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Our catalog of more than 150 wooden toy designs & toy making supplies is sent free with your puzzle pattern order. Catalog alone is 50¢.

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2907 Lake Forest Road, P.O. Box 5459, Department CTF-10, Tahoe City, California 95730

THE \$12,000.00 HOUSEWIFE

By Edward C. Lane, Ph.D

Have you tried to make an honest dollar at home lately?

My wife and I did. And, we found ourselves flooded with bogus envelope stuffing schemes, "party plans", and a variety of other non-profit balderdash. It was a sour experience.

Then, several years ago at a bridge party, one of the guests began discussing a very different and special home "money project". The secret was literally whispered across the table.

My wife and I discussed the idea on the way home and decided to try it.

The project kept us busy about four hours a week. We used our dining room as an office.

At first our earnings were low—\$25.00 to \$30.00 a week. But as the months went by, we began making hundreds of dollars at home on the weekends. It was almost beyond belief.

Obviously, this was too good to keep to ourselves. So I explained the project to my mother. She was over seventy and lived alone in an apartment in Akron. But within the first 87 days she made over \$2,200.00 in cash from the same money project.

As our curiosity grew, we discovered a variety of other people making money but with somewhat different money projects.

1. Consider the case of Mary Rittenhouse from Cleveland. For over six years she's been earning thousands of dollars at home in her spare time.

- She provides a needed service in her neighborhood.
- No one comes to her home — nor does she go to anyone else's.
- She uses only her telephone, a spiral notebook and a small filing box.
- She makes up to \$100.00 per week, spare time.
- Her service requires no technical skill of any kind. Some states require a simple license.
- Mary works for no one else. She does no selling whatsoever. Most of her clients call her at home.
- What she does is so moral and supremely honest she could probably get a written endorsement from most clergymen.
- Her service is so simple that almost anyone could start the same project in just 9 days.



Again, these data are accurate or we couldn't—and wouldn't—print them.

2. John and Irene Tandy started this same special money project over 10 years ago. They report earnings as high as \$12,000.00 per year . . . all earned at home.

3. An Oregon husband-wife team started the same project we started. In a recent letter they reported gross income of \$4,600.00 in only 45 days. That's even better than we did!

Obviously, this is exceptional income. What you make is largely up to you. But the income potential of some "money projects" can be staggering! For example, two Colorado women started one several years ago with only twelve dollars. This year—operating full time—they made over \$38,000.00.

This income was verified in a recent national press report.

HOW TO START

This is not a get rich quick scheme. These "money projects" require time and effort.

But, you don't need "money." Most of these projects can be started on less than \$25.00. . . many on less than \$10.00.

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All data presented here are supported by correspondence and bank records on file. All the money projects described are independent. They do not involve you in any commercial "work-at-home" schemes or businesses in which you must deal in any way with a parent company.

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Crafter's Marketplace

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ALABAMA

Albertville. *The H.A.S. Bin Gift Shoppe*. Kenneth and Wanda Reed. Rt. 3, Phillipson Dr., Albertville, AL 35950. Handmade items only, accepted by consignment. Send sample and price list.

ALASKA

Anchorage. *Gingham House*. Frances Witteman. 615 K St., Anchorage, AK 99501. Handcrafted gifts and toys, quilts, stuffed animals, dolls, pillows.

CALIFORNIA

San Pedro. *The Sea*. R. W. Williams. 524 N. Harbor Blvd., San Pedro, CA 90731. Shell and sea theme items.

CONNECTICUT

New Milford. *The Strawberry Patch Ltd.* Joan Hayes. 32 Main St., New Milford, CT 06776. Needlepoint and unique gift items.

Stamford. *Andrea's Craft Center*. Kathryn and Carl Osker. 959 High Ridge Rd., Stamford, CT 06905. Gift and decorator items, Christmas ornaments. No hand sewn items, quilts or clothing accepted. Send sase, picture or slide along with price list and shipping terms.

FLORIDA

Cocoa. *Crafts & Things*. Mrs. Thelma M. Murrell. 317 Brevard Ave., Cocoa Village, Cocoa, FL 32922. Arts, crafts, toys, gifts of all kinds. Consignment.

Miramar. *The Best Room*. Adrienne Grant. 6115 Miramar Parkway Bay B, Miramar, FL 33023. Gift items and dolls expertly handmade of high quality. Send picture and/or slide.

GEORGIA

Cedartown. *The Pack Rat*. Kathryn Spain. 228 Main St., Cedartown, GA 30147. Anything of gingham or calico.

ILLINOIS

Crystal Lake. *Creative Hands*. 281 King St., Crystal Lake, IL 60014. All handcrafted items, especially small wood carvings. No imports.

INDIANA

Plainfield. *The Nutmeg Tree, Inc.* Judy Reno, Kietha Swaim and Mary Hardin. 104 West Main St., Plainfield, IN 46168. Quality handcrafted gifts, especially those decorated in calico, made from apple crates or barnwood. Consignment only.

Sullivan. *Mother's Place*. Jill Hage-meier. 425 W. Johnson, Sullivan, IN 47882. Toys, items for babies and children. Consignment only. Send sase along with picture and price list.

Valparaiso. *J & J Doll House*. Joan Miskell and Jean Nelson. 11 N. Washington, Valparaiso, IN 46383. Dolls, doll houses, doll house furniture, doll repairs, doll house building supplies.

MARYLAND

Bel Air. *The Lady Bug*. Isabelle Pasqualini and Charlotte Jones. 9 W. Courtland St., Bel Air, MD 21014. Handcrafted items, antiques.

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Concord. *The Sneak Box Studio*. Charles F. Murphy. 101 Commonwealth Ave., P.O. Box 55, Concord, MA 01742. High quality wildlife carvings and decoys. Send color photograph and price list.

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Oak Bluffs. *Ayn's Shuttle Shop*. Ayn Chase. Lake Ave., Oak Bluffs, MA 02557. New kitchen items, nautical items, items for men, jewelry. No weaving, macrame, kits, batik.

Sturbridge. *The Gift Horse of Sturbridge, Inc.* B. Cowher. P.O. Box 513, Rt. 20, Sturbridge, MA 01566. Unusual crafts of good quality.

MISSISSIPPI

Ocean Springs. *Artist's Hang-Up*. Edna Waller and Cherie Arceneaux. 917 Porter Ave., Ocean Springs, MS 39564. Paintings, sculpture, pottery, macrame, toys, quilts, etc. Send photograph or description of items.

MISSOURI

Shell Knob. *The Front Door*. Norma Stepp and Jan Swoffod. Star Rt. No. 2, Shell Knob, MO 65747. Quilts, stuffed animals, candles, barnwood items, wood items, macrame, paintings, flowers, clay, handpainted china.

CRAFTS 'N THINGS

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Lake Hopatcong. *All Crafts Corp.* N. Marmer. Lakeside Shopping Center, R.D. No. 3, Lake Hopatcong, NJ 07849. All unique crafts especially leather crafts and macrame.

NEW YORK

Brooklyn. *Shirley's Dolls & Miniatures.* Shirley Oliveira. 310 Oceanview Ave. No. 1, Brooklyn, NY 11235. 1/12 scale miniatures, dolls, doll houses. Send sase with photograph and/or sample.

Hyde Park. *The Handicrafter.* Fran Precht. 73 Albany Post Rd., Rt. 9, Hyde Park, NY 12522. Large variety of quality handmade items.

Tarrytown. *Bright Patches Craft & Gift Shop.* Shirley J. Martin. 123 Grove St., Tarrytown, NY 10591. Handmade items, toys, kitchen and home items. All under \$5. Send sase with details.

OHIO

Waynesville. *St. Augustine's Emporium.* Ed and Joann Hass. 260 High St., Waynesville, OH 45068. Folk art crafts, doll houses, wood working, etc. Monthly shop rentals for groups or individuals.

OKLAHOMA

Weatherford. *Country Cottage.* M. C. and Louise Weber. 112 W. College, Weatherford, OK 73096. "Country" crafts.

OREGON

Roseburg. *The Ol' Craft House.* Jean L. Pinder. 417 N.E. Russell St., Roseburg, OR 97470. Quality handcrafted items of all kinds

PENNSYLVANIA

Philadelphia. *Fireside Toys.* M. Schatz. 186 E. Evergreen Ave., Philadelphia, PA 19118. Toys, doll house furniture. Emphasis on quality.

TENNESSEE

Memphis. *Art-n-Attics.* S. Wooten. P.O. Box 11032, Memphis, TN 38111. Paintings.

TEXAS

Port Lavaca. *The Whatnot Shelf.* Harold D. Hubbard. Hwy. 35 Bypass, P.O. Box 361, Port Lavaca, TX 77979. Handcrafted gifts and souvenirs preferably with a coastal or western motif.

WEST VIRGINIA

Proctor. *The Loose Caboose.* Becky Eller. P.O. Box 57, Rt. 2, Proctor, WV 26055. Small inexpensive items. Send picture with price list.

OCTOBER 1977

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Dates to Remember

This section includes dates of demonstrations, workshops, conventions, or perhaps a special announcement that you would like to make for an event in your particular area.

SEPTEMBER 10. MONROE, CT. 5th Annual Hobby and Crafts Show, sponsored by the Monroe Congregational Church. 10 a.m. to 4 p.m. Over 75 craftsmen from 3 states. For space rental write: The Monroe Congregational Church, 38 Church Street, Monroe, CT 06468.

SEPTEMBER 10 & 11. PORTLAND, MI. Annual Art Festival and Flea Market, sponsored by the Portland Art Club. At Powers Park. 9 a.m. to 6 p.m. Contact Mrs. A. Snitgen, 333 Orchard St., Portland, MI 48875. 647-7951.

SEPTEMBER 11 - 13. OKLAHOMA CITY, OK. Tole, Rosemaling & Decorative Painting Seminar. At Crafts Distributing, Inc., 227 N.E. 53rd.

SEPTEMBER 12 - 14. TWINSBURG, OH. Advanced Woodcarving Seminar. At Dynacrafts, 1999 Enterprise.

SEPTEMBER 17. BEND, OR. Central Oregon Saturday Market. At Mirror Pond Park. 10:00 a.m. to 4:00 p.m.

SEPTEMBER 17 & 18. NORTHPORT, AL. 6th Annual Kentucky Arts and Crafts Festival. Hours: Sat., 9:00 a.m. to 5:00 p.m.; Sun., 11:30 a.m. to 5:00 p.m. Fee \$15.00. For information write: Kentucky, c/o Leah Wright, P.O. Box 127, Northport, AL 35476.

SEPTEMBER 17 & 18. LINCOLN, IL. The Seventh Annual Abraham Lincoln National Railsplitting Contest and Crafts Festival. Held on the campus of Lincoln College. For information write: Wayne C. Buse, President, Logan Railsplitting Association, Box 352, Lincoln, IL 62656.

SEPTEMBER 17 & 18. PAINESVILLE, OH. Cornucopia III Arts & Crafts Show and Sale. At the Lake County Fairgrounds on Rt. 20. Hours: Sat., 10:00 a.m. to 6:00 p.m.; Sun., noon to 5:00 p.m. Admission free. Write: Ruth Whiting, 6219 Hopkins Rd., Mentor, OH 44060.

SEPTEMBER 18. ARLINGTON HEIGHTS, IL. 4th Annual Fall Northpoint Arts & Crafts. At Northpoint Shopping Center, on Rand Rd. (Rt. 12), between Arl. Hts. Rd. and Palatine Rd. 10:00 a.m. to 6:00 p.m. Fee \$15.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, Box 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

SEPTEMBER 18. AUSTIN, TX. Chrysnbon Mini Room Seminar. For

information write: Charles E. Gray, Merchandising Mgr., Plaid Enterprises, Inc., 6553 Warren Dr., Norcross, GA 30093. (512) 836-2648.

SEPTEMBER 23 & 24. WHITEFISH BAY, WI. Badger Embroiders' Guild Show. At the Whitefish Bay Woman's Club, 600 East Henry Clay. Hours: Fri., 10:30 a.m. to 8:00 p.m.; Sat., 10:30 a.m. to 4:00 p.m. For information write: Mrs. Wm. Clafin, 2658 N. Lake Dr., Milwaukee, WI 53211.

SEPTEMBER 23-25. MADISON, IN. 10th Annual Historic Hoosier Hills Fall Festival. For information contact: Helen Gourley, 2242 Cragmont, Madison, IN 47250

SEPTEMBER 23 - 25. MATTOON, IL. Art & Craft Show. At the Cross Country Mall. For further information contact: Judy Kelley, Box 61, Rome, IL 61562.

SEPTEMBER 24. DEERFIELD, IL. 6th Annual Arts & Selected Crafts Festival. At Deerfield Commons, Waukegan Rd. & Deerfield Rd. 10:00 a.m. to 6:00 p.m. Fee \$15.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, Box 146, Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

SEPTEMBER 24 & 25. BEAUMONT, TX. Second Arts & Crafts Fair. At Fair Park. Open 10:00 a.m. For additional information, write to: Max V. Trenck, Projects Chairman, South Beaumont Lions club, P.O. Box 6185, Beaumont, TX 77705.

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SEPTEMBER 24. BENICIA, CA. Fourth Annual Handcraft Fair. Held on First Street from E Street to the waterfront. No commercial items allowed. Spaces available for \$7.50. Contact Benicia Chamber of Commerce, 801½ First Street, Suite 2, Box 185, Benicia, CA 94510.

SEPTEMBER 24 & 25. BONNE TERRE, MO. 5th Annual Terre Du Lac Arts & Crafts Fair Show & Sale. Held at Terre Du Lac, located just 5 miles west of Bonne Terre. Cash prizes will be awarded in five categories. Exhibitors' fee: \$10.00. Contact: Mrs. Vi Millering, Rt. 1 TDL, Bonne Terre, MO 63628.

SEPTEMBER 29. ROCKY RIVER, OH. "The Apple Basket" Craft Mart. At the Rocky River Memorial Hall. 9:00 a.m. to 9:00 p.m. Contact: Dianne Burney, 29074 Buchanan Dr., Bay Village, OH 44140.

SEPTEMBER 30 - OCTOBER 2. TIP-TONVILLE, TN. Reelfoot Lake Arts & Crafts Festival

SEPTEMBER 30 - OCTOBER 2. DANVILLE, IL. Art & Crafts Show. At the Village Mall. For further information contact: Judy Kelley, Box 61, Rome, IL 61562.

OCTOBER 1. WETUMPKA, AL. 8th Annual Rumbling Waters Arts and Crafts Show. At Wetumpka Memorial Park. 9:00 a.m. to 6:00 p.m. For further information contact: Mrs. Gail Bass, P.O. Box 456, Wetumpka, AL 36092.

OCTOBER 1 & 2. GREENVILLE, TX. "A Cotton Pickin' Arts and Crafts Jubilee." At the Hunt County Fairgrounds FM 1570. 10:00 a.m. to sundown.

OCTOBER 1 & 2. PALATINE, IL. Countryside Mall '77 Fall Festival of Crafts. At the Countryside Mall, on Sterling Ave. at Route 14. Hours: Sat., 9:30 a.m. to 5:30 p.m.; Sun., 9:00 a.m. to 5:00 p.m. Fee \$25.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, Box 146, Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

OCTOBER 1 & 2. LAWTON, OK. 5th Annual Craft Harvest. At the National Guard Armory. Hours: Sat., 10:00 a.m. to 5:00 p.m.; Sun., 1:00 p.m. to 5:00 p.m. Admission free. Write: Lawton Craft, Art & Hobby Association, (Attn: Carl B. O'Daniel), P.O. Box 5824, Lawton, OK 73504.

OCTOBER 3 - 5. DENVER, CO. Rosemaling Seminar, taught by Pat Virch, renown author, teacher, decorator and lecturer on Traditional Norwegian Rosemaling and Early American Folk Arts. At the Ramada Inn I-70 and Kipling. For more information contact: Premier Manufacturing Co., 5560 Gray Street, Arvada, CO 80002. (302) 724-7737

OCTOBER 7 - 9. HOT SPRINGS, AR. At the fairgrounds. Hours: Fri. & Sat., 10:00 a.m. to 9:00 p.m.; Sun., 1:00 p.m. to 5:00 p.m. Admission free.

OCTOBER 7 - 9. MT. VERNON, IL. Art & Craft Show. At the Times Square Mall. Contact: Judy Kelley, Box 61, Rome, IL 61562.

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OCTOBER 7 - 9. ST. JOSEPH, MO. The Joseph Robidoux Arts and Crafts Fair. Contact: Karen Organ, 2905 Jule, St. Joseph, MO 64501.

OCTOBER 7 - 9. JASPER, AR. 8th Annual Fall Revue Arts & Crafts Fair. At the Newton Country Fairgrounds, two miles south of Jasper on State Hwy. 7. For information write: Beverly Butler, Box 119, Limestone, AR 72646.

OCTOBER 8 - 10. WHITE HAVEN, PA. 5th Annual Jack Frost Mountain Arts & Crafts Show. At the Summit Lodge at Jack Frost Mountain Ski Area, Rt. 940.

OCTOBER 9. PECATONICA, IL. Sixth Annual "Day in the Country" Arts & Crafts Fair. At the Winnebago

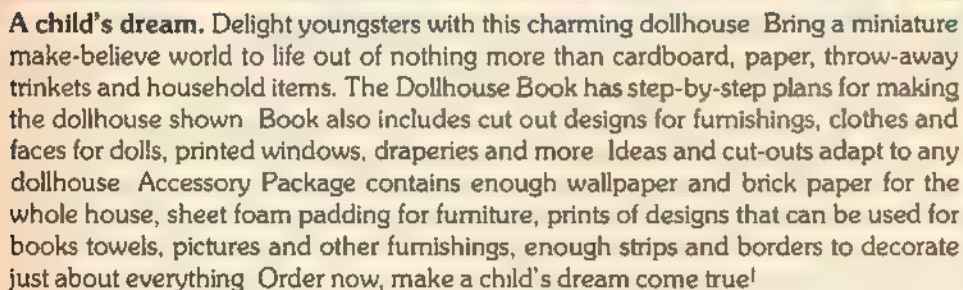
Country Fairgrounds. Exhibition Hall, west of Rockford on U.S. 20. 10:00 a.m. to 5:00 p.m. For information write: Sandy Schoonmaker or Eileen Walvoord, Pecatonica, IL 61063.

OCTOBER 8 & 9. DALTON, GA. The Prater's Mill Country Fair. At the historic old mill on Hwy. 2, about 10 miles NE of Dalton. Hours: Sat., 10:00 a.m. until sundown; Sun., noon until sundown. Admission: Adults \$1.00, children under 12 free.

OCTOBER 7 - 9. WEST LIBERTY, KY. Morgan County Sorghum Festival. On Main St. Hours: Fri. and Sat., 10:00 a.m. to 9:00 p.m.; Sun., noon to 5:00 p.m. For more information write: Mrs. Scottye B. Franklin, West Liberty, KY. (606) 743-4407.

(Continued on next page)

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OCTOBER 29 & 30. WAUKEGAN, IL. Belvidere Mall Fall Selected Crafts Festival. At the Belvidere Mall, on Belvidere Rd. at Lewis Ave. just east of Tollway 294. Hours: Sat., 9:00 a.m. to 5:50 p.m.; Sun., 9:00 a.m. to 5:00 p.m. Fee \$20.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, Box 146, Park Ave., F.R.V.G., Barrington, IL 50010. Include sage.

(Continued on page 84)

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citement, and the great satisfaction of doing something important with your life. When you complete this course, you will be a trained writer with a future. And what a future!

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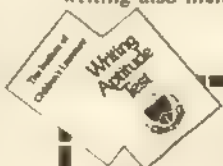
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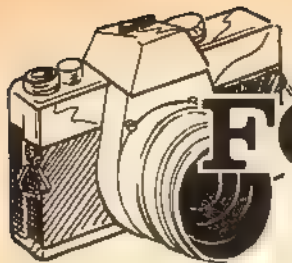
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FOCUS on Your Crafts

by Tom Clark, National Crafts Ltd.

Want to be able to take professional-looking slides of your crafts? Want good slides to send with your entries to art and craft shows?

If you're taking 35mm slides and find you are often dissatisfied with the results, or if you're ready to begin taking slides, be sure to read on. Anyone following the instructions given here should be able to consistently produce good quality slides.

The instructions below are for using natural light only — no flash attachments, tungsten flood lights or other artificial light. Use of these will be explained in a future article.

Equipment and Materials

Camera. You'll need a 35mm Single Lens Reflex camera with a built-in light metering system. (If you have some other 35mm camera with a

built-in light meter, you can adapt these instructions to fit your camera.)

Lenses. You'll also need a normal lens and a close-up lens, and an additional close-up lens if you are planning to photograph very tiny items.

Tripod. Use either a standard floor model or a small tabletop handipod, to keep your camera steady.

Cable Release. A cable release screws into the shutter release button and allows you to release the shutter without touching the camera, thus avoiding vibrations in the camera when shooting at slow speeds.

Film. you can use Kodachrome Daylight 135-20 or 135-36, or the new Ektachrome ASA 64 Daylight 135-20 or 135-36, E-6 process slide film which has excellent earth tone reproduction capabilities.

Background Box. A cardboard box about two feet wider and taller than your largest piece; enough white paper to cover the inside of the box (do not use colored paper - it will distort the color balance of your slides); glue or rubber cement; scissors or knife; and, if you will be photographing glass or any glossy surface, two pieces of a clean white sheet, each a little larger than the box.

Making a Background Box

Construction

Cut out one end and one side of the cardboard box, leaving a top, bottom, one side and a back. Cover the inside of the top and the side of the box with white paper.

Fig. 1. Cut a strip of white paper as wide as the box and long enough to cover the back and bottom of the box

(Continued on page 18)



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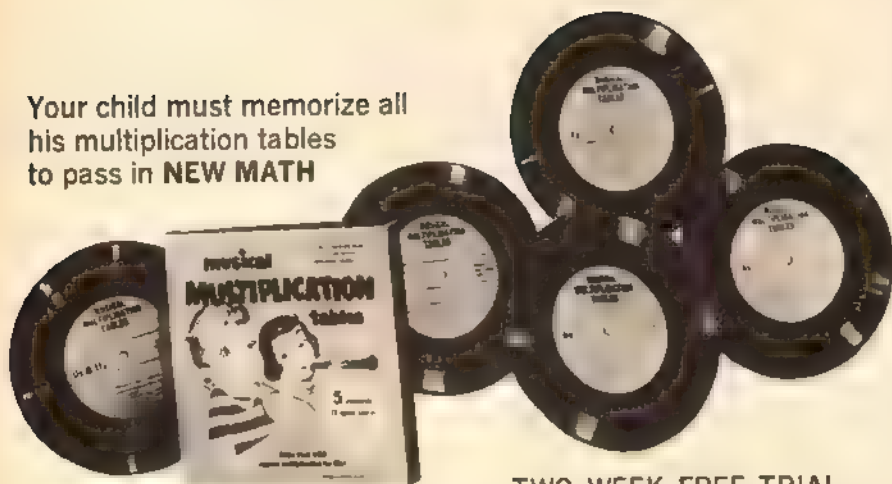
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Focus on Crafts (from page 16)

in one seamless piece. Glue one end of the strip to the top of the back of the box, letting it come down the back of

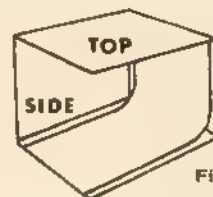


Fig. 1

the box and curve out over the bottom. Attach it to the front end of the bottom, forming a curved seamless paper background.

Fig. 2. For glass or glossy surfaces, stretch one piece of the white sheet tightly across open side of box, not

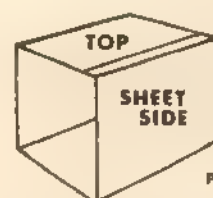


Fig. 2

front end, and attach with glue or rubber cement. This sheet will filter the light, giving you soft, even light without reflections, except for the reflections of you and the camera.

Fig. 3. To eliminate these reflections, you can have it dark where you are standing; or, you can attach the other piece of white sheet loosely to the front of the box, make a hole in the

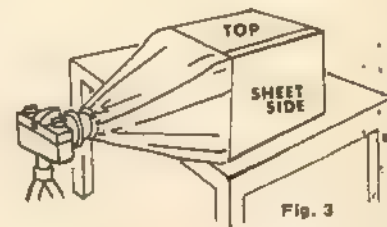


Fig. 3

middle of the sheet, and put the camera lens through it. This loose-fitting sheet must be removable to enable you to place and remove items in the box.

Use
The background box may be used outdoors using the sun as a light source, or indoors using window light. Place the object to be photographed inside the box, well in front of the curved background.

Figs. 4 and 5. Outdoors, place the background box so the open or sheet-covered side of the box is away from the sun.

(Continued on page 50)

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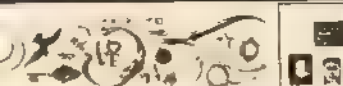
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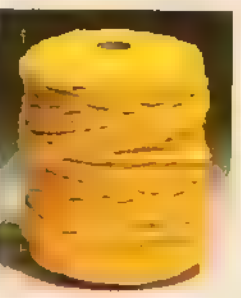


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Trapunto

What's trapunto? A combination of light quilting and delicate stitching. But it's really much more--try it and you'll see!



A Rose and a Butterfly are perfect subjects for trapunto. The natural beauty of each is enhanced by the dimensional effect produced by soft quilting.



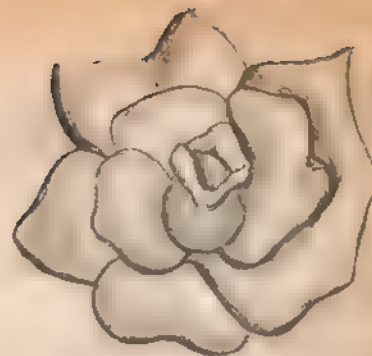
A Gentle Lion, done in trapunto, will be a memorable companion from a child's nursery years.

Soft quilting plus delicate stitching adds up to trapunto. A type of European quilting, trapunto is generally used for pictures with a dimensional effect. But you could also use trapunto for making pillow covers, purse fronts, on clothing or, if you're really ambitious, a bedspread.

To Prepare Fabric...

You may use pre-printed fabric (see end of article for source), paint a design on fabric with acrylic paints, or use a plain fabric and let quilting lines create design. The color photographs can be used for actual-size patterns. (Small drawings at right indicate lines to be traced for quilting.)

If you are not using a pre-printed fabric, you will need to transfer a pattern onto the fabric. This should be done as follows. If you intend to paint the design before quilting, use dressmaker's carbon to trace the pattern onto the right side of front fabric. If you are using plain, solid color fabric that will not be painted, trace pattern in reverse to underside of backing.

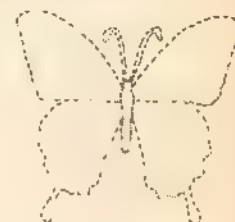


Materials. Soft fabric for the picture side (front); a crisp, woven fabric, heavier than the front fabric, for a backing; dressmaker's carbon paper; polyester stuffing; cuticle scissors; needle and thread; stuffing tool, such as a knitting needle. Optional materials are a sharp crewel needle and embroidery yarns, if you wish to add stitching accents when finished; embroidery hoop; sewing machine.

Plain fabric gives dramatic effects.



QUILTING LINES



Now, on to Trapunto!

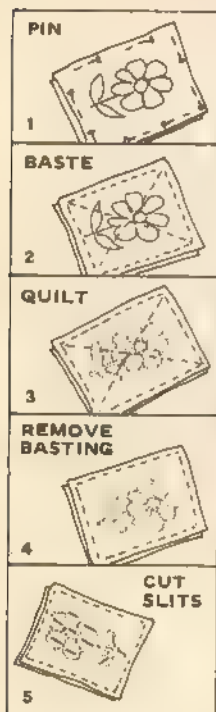


Fig. 1. Center the front fabric on backing, right side of front fabric up. Pin pieces together around edges.

Fig. 2. Thread a small needle with a single strand of thread. Baste pieces together, about 1" in from all edges. Next, baste two diagonal rows, from corner to corner, crossing at center.

Fig. 3. To begin quilting, use the small needle and thread; stitch around the outline of the design through both layers of fabric. Use short running stitches. Always keep stitches small on the front of the design. Stitch around inner design lines.

Fig. 4. Remove diagonal basting stitches, leaving basting stitches around edges.

Fig. 5. Using a small cuticle scissors or seam ripper, cut a slit about 1"-1½" long in each section through backing only. Make slits vertically or horizontally, not on bias of fabric.

Fig. 6. Tear the polyester stuffing into small wads about the size of a quarter. Keep each wad fluffy. Stuff the wads, one at a time, inside the backing through the slits. Use a knitting needle or similar tool to work the wads in place, into small corners.



Stuff until the design section is puffy. Do not overstuff. Each stuffed section should be soft and puffy to the touch—it should never feel hard. After padding is completed, whipstitch each slit closed. Be sure to whipstitch loosely so the backing fabric is not gathered too tightly.

Finishing. You can add crewel stitchery and embroidery to highlight the designs. Use traditional crewel and embroidery stitches. Accent only the highlight areas to make the finished piece more dimensional.

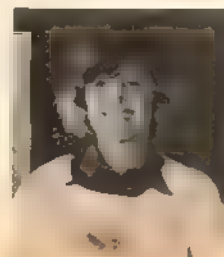
For a wall hanging, you'll need canvas stretchers and tacks (or a large piece of stiff cardboard with glue and tape), plus a frame. Frame size is 9" x 12" for the Rose; 7" x 9" for both the Lion and Butterfly.

Stretch the finished piece on canvas stretchers (or cardboard). Stretch the top and bottom first, working from the center out. Next, stretch the sides. Insert in the frame.

For a pillow, you'll need backing fabric, pillow stuffing and corner tassels. Cut the backing to the same size as the finished piece. Sew finished piece and backing together with right sides facing. Be sure to sew a tassel into each corner seam and leave a 4" opening on one side. Turn right side out and stuff. Sew opening closed.

NOTE: For long thin areas, such as the butterfly's antennae, do not cut slits. Instead, thread two to three strands of yarn through a tapestry needle, making four to six strands. Knot the end and insert through backing at one end of section. Run through section and knot at other end; trim. This will serve as padding.

Suzanne McNeill is full of crafty ideas. She is a creator of Trapunto kits and a designer of many craft projects and books. The butterfly featured in this article is from the book, "Needlework & Crafts", a 20 page how-to book. If Trapunto kits or the book are not available at your local craft supplier, send \$2.50 to receive the book plus a full-color catalog of 50 Trapunto kits (including the ones featured here). Write to Suzanne, Design R Crafts, Dept. CT, 3030 W. Pafford, Ft. Worth, TX 76110.





Crisp autumn days become a lot cozier with a woven Designer's Pillow, Harvest Pillow or Shoulder Bag near at hand. All three are woven on a cardboard loom. You can choose your own colors to make them.

Autumn Weaves

The rough, warm feeling of yarn, in varying autumnal tones, makes weaving a great craft for fall.

General Information...

Supplies

You may already have some of the equipment and tools needed for weaving. Basically, all that's needed is something to weave on — it can be a simple piece of stiff cardboard, a bicycle rim, or even an unusual driftwood frame you make yourself!

A long, large needle with a blunt point and a large eye (such as a bodkin) is handy for covering large areas quickly; a yarn needle works well for small areas. Use a kitchen fork or a wide-tooth comb to pack the weft yarns together after they have been woven. And of course you'll need yarns for your warp and weft.

Warp threads are simply the first threads on the loom or weaving board. They are stretched lengthwise, fixed from one point to another and are usually placed side by side.

Weft threads are those that are packed together to give your work strength and durability and the main design. These are woven in crosswise through the warp. Work with 3- or 4-yard lengths of yarn when you weave.

The yarns you choose for the warp and weft create the mood of your weaving, and cause your work to take the effect you desire.

Warp Yarns. Use a strong, non-stretchy yarn. The finer the warp threads, the less they will show. A heavy crochet cotton or rug wool works well. If all you can find is a very thin yarn, double it. Most knitting yarns are too stretchy for warp, but they may be used as weft.

Weft Yarns. Almost anything can be used for weft — knitting yarns, hand-spun wool, even macrame cords. Thicker yarns cover areas faster, while thin yarns cover slowly but produce a more refined texture.

How to Make a Weaving Board

Materials. 15" x 24" heavy cardboard or 1/8" fiberboard; two pieces of 1/4" or 1/2" doweling (or two straight sticks), each 15" in length; masking tape; craft knife. If you use cardboard, be sure that the corrugations run lengthwise; otherwise the board will bend in the center.

Mark 1/4" lines for notches, 3/16" apart, across both 15" ends of the board. Cut notches with the craft knife. Tape the dowels across the board, 1" from each end, as shown.

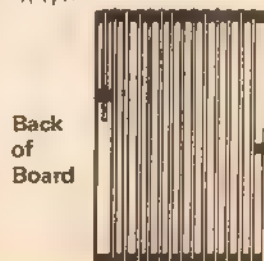
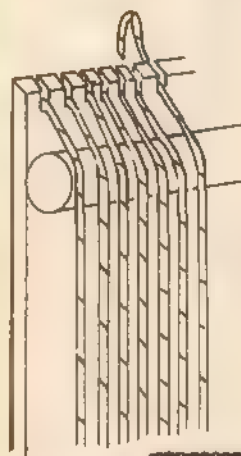
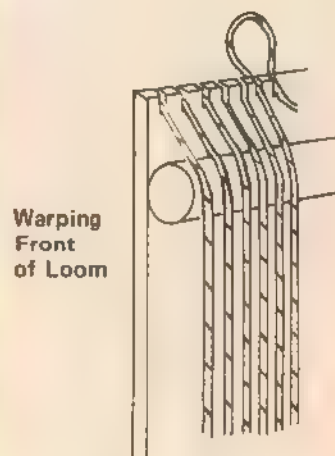
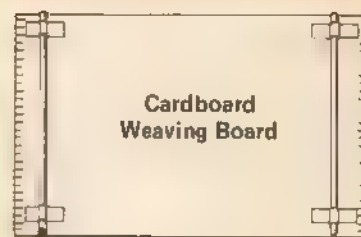
Warping the Loom

You will need about 100 to 125 yards of 3 oz. or 4 oz. medium weight yarn to warp both sides of a cardboard loom.

To warp only one side of the loom, knot the thread and slip into the first notch, with the knot on the back (the side without the dowel). Then bring the thread down into the opposite notch, around back of notch, and to the front through the next notch. Continue until all notches are warped.

To warp both sides of the loom (for continuous weaving), wind the warp threads completely around the front and back of the board. Tape ends in place on back.

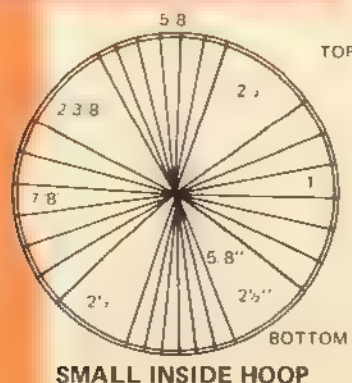
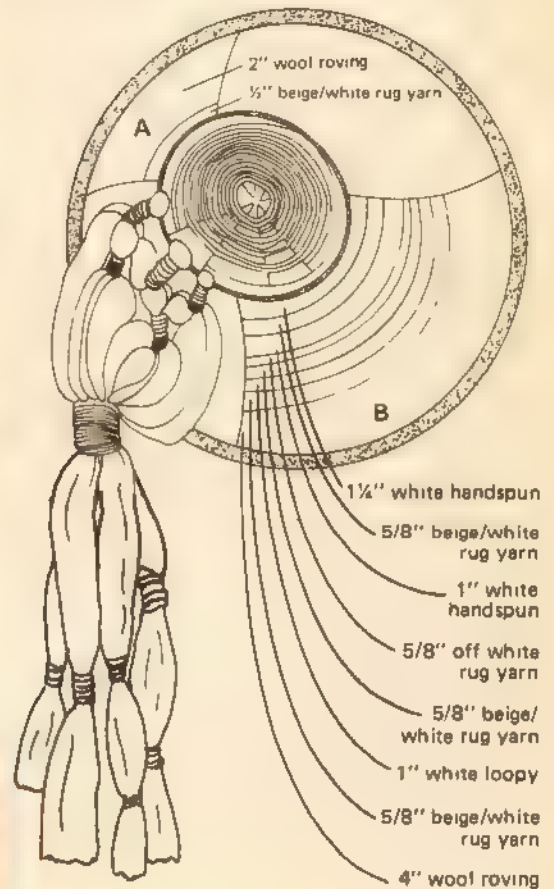
Now, turn the page and begin weaving. (See page 42 for Techniques.)



All the designs shown are from Hazel Pearson Handicrafts. The designs originally appeared in three books: "Weaving on a Cardboard Loom" by Brook Dickertoff; "Weaving on Driftwood Looms" by Mignon Slentz; "Americana Weaving" by the Hazel Pearson design staff. Ask for the books at your local craft or hobby shop. For further information, write to: Hazel Pearson Handicrafts, Dept. CT, 4128 Temple City Blvd., Rosemead, California 91770.

Hoop Wall Hanging

Delaware Indian motif, woven on a 24" bicycle rim, has a pendant of fur-like wool roving.



Materials. 24" bicycle rim without spokes; 10" hoop ring; large weaving needle; 2 ounces rug yarn, off-white; 2 ounces assorted yellow, gold and orange novelty yarns; 8 ounces white wool roving; one skein tan embroidery yarn; one ounce white and grey loopy mohair; two yards yellow rug yarn; 1/2 ounce white handspun yarn; two ounces beige/white rug yarn; white warp thread.

Wrap the bicycle rim and the 10" hoop with white rug yarn.

Using white warp thread, warp the 10" hoop, as follows. Tie onto the hoop; then move across and wrap around completely, as shown, securing warp between the wraps on the ring. Return to opposite side and repeat across the ring. Use diagram as a guide to the spacing of the warps, creating four major sections. Tie together at intersecting center with knot at back.



Pieces of driftwood can be nailed together to form a unique loom for your weaving. Choose a design and colors to harmonize with your decor.

Weave the 10" hoop in tabby, following these guidelines.

- On each individual section, start at center and weave 1" of tan embroidery yarn.
- Weave completely around circle for 2", using assorted yellow, orange and red yarns, followed by three rows of white loopy.
- Working around the top three sections only, weave two rows of white and grey loopy and four rows of white rug yarn.
- On bottom section, weave 1" of yellow rug yarn.
- On right half of circle, finish to hoop with yellow nub.
- On left half, finish to ring with white rug yarn.

Set the 10" hoop inside the bicycle rim. Position as shown in the diagram: 2½" from the rim at one side, 9¾" from the rim at the other side, and 6" at top and

bottom. Warp areas A and B (shown in diagram) from the hoop to the rim, using white warp thread.

On section A, space warp threads 2" apart on the rim and ½" apart on the hoop. On section B, space warp threads 2" apart on the rim and ¾" apart on the hoop. Using the diagram as a space and fiber guide, weave sections A and B.

Cut three pieces of wool roving, two yards long. Fold each in half over the hoop (see diagram), 1½" apart. Create a 1¼" wrap beneath the fold with a rug yarn gathering cord.

Alternate and create 1¼" gathers on two inside groups. Then drop down about 5", and gather all together for 1½", adding in a few feathers if you want. Tie the gather to the bicycle rim. Create one or two gathers on each piece of hanging roving.

Weaving continued on page 40.



GATHERING CORD. Form a loop with one end of cord; wrap rest of cord around. Pull end to pull loop inside.

Crocheted

Materials. You'll need a G metal crochet hook, felt, and knitting worsted in your choice of colors. Match the colors in the photographs or make up your own original design. For Basic Crochet Instructions, see page 66.

General Instructions

Basic Body. Ch 32, sl st in first ch to form a ring.

Row 1 - Ch 2, dc in each stitch all around, sl st to top of ch 2, turn.

Rows 2 - 10 - Repeat Row 1 for each of these rows. Leave yarn attached and start top of head.

Top of Head (worked on 16 stitches).
Row 1 - Ch 2, dc in next 15 stitches, turn.

Rows 2 - 6 - Repeat Row 1.

Row 7 - Do not chain. Sl st in first dc, sc in next stitch, hdc in third stitch, dc in each stitch to last 3 stitches, hdc, sc, sl st. Fasten off.

Bottom of Head (worked on 14 stitches). Attach yarn, leaving one stitch on both sides between top and bottom.

Row 1 - Ch 2, dc in next 13 stitches, turn.

Rows 2 - 5 - Repeat Row 1.

Row 6 - Work as for Row 7 of top. Leave yarn attached and start the edge of the mouth.

Edge of Mouth. Row 1 - Ch 1, sc all around (across top of mouth, down sides, including skipped stitches between top and bottom). Do not increase at corners. Sl st to first stitch.

Row 2 - Ch 2, dc in each sc all around, sl st to first stitch. Fasten off.

Mouth, Inside Top. Ch 15, dc in 2nd ch from hook.

Row 1 - Dc all across, turn.

Rows 2 - 4 - Ch 2, repeat Row 1.

Row 5 - Do not chain. Sl st in first stitch, sc in next, hdc in 3rd stitch, dc to last 3 stitches, hdc, dc, sl st, turn.

Row 6 - Repeat Row 5. Fasten off.

Mouth, Inside Bottom. Ch 13, dc in 2nd ch from hook.

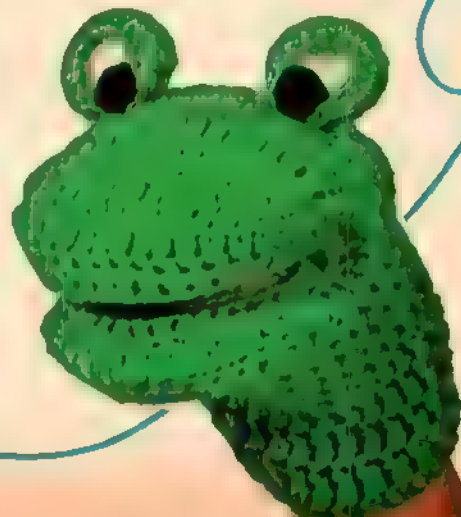
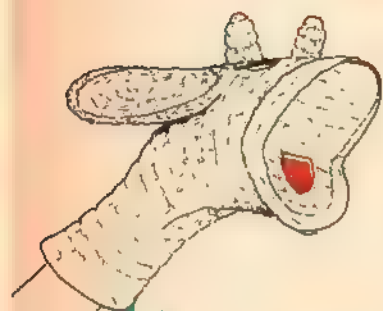
Row 1 - Dc all across, turn.

Rows 2 & 3 - Ch 2, repeat Row 1.

Rows 4 & 5 - Work as for Rows 5 & 6 of inside top. Fasten off.

Sc the wide parts of the two mouth sections together (on back of work). Position the mouth between the top and bottom sections of the body. Sc mouth to body (on front of work).

A zoo-ful of puppets so adorable that it is hard to keep your hands off! But that's okay: they're meant for hands - any size, any place. Fun to make, the animal puppets make eyecatching bazaar items. They're also ideal Christmas gifts for little ones.



Puppets

Cow

Use a contrasting color for rows 4 - 7 of top of head, for inside ear, and for mouth edge. Make the horns of a different color.

Ear. Ch 8, sc in 2nd ch from hook.

Row 1 — Sc in each stitch (last stitch has 5 sc in it: 1 on top, 3 on side, 1 on bottom). Continue along bottom, sc in each stitch, 4 sc in last stitch, sl st to first stitch.

Row 2 — Ch 1, hdc in next, dc in next 3, hdc in next, sc in next 2, 3 sc in next stitch (corner), sc in next 2, hdc, dc in next 3, hdc, sc in next 2, 3 sc in corner, 1 sc, sl st. Fasten off.

Make ear sections and sc together.

Repeat procedure for second ear and sc ears in place on top of head.

Horn. Row 1 — Ch 3, 7 dc in first ch, sl st, turn.

Row 2 — Ch 2, dc in each dc, sl st, turn.

Rows 3 & 4 — Repeat Row 2. Fasten off.

Repeat procedure for second horn and sc horns in place on top of head.

Add felt features (eyes, nostrils and tongue) and yarn loops.

Tiger

The body is alternate rows of contrasting colors; the last 2 rows of top of head are same color; the mouth is of a different color.

Ear. Ch 3, 11 dc in first ch, sl st. Fasten off. Make two sections, and sc the two together. Repeat for second ear and sc ears in place on top of head.

Add felt eyes, nostrils and fangs.

Hippo

Use a contrasting color for the inside of the ear and for the mouth.

Inside Ear. Row 1 — Ch 3, 6 dc in first ch, sl st to first dc.

Row 2 — Ch 2, * 2 dc in next stitch, 1 dc in next stitch, repeat from * around, sl st. Fasten off.

Outside Ear. Row 1 — Ch 3, 8 dc in first ch, sl st to first dc.

Row 2 — Work as for Row 2 of inside ear.

Row 3 — Ch 1, sc all around, sl st. Fasten off.

Sc the two ear sections together.

Repeat procedure for second ear and sc ears in place on top of head.

Tooth (white). Row 1 — Ch 3, 5 dc in first ch, sl st, turn.

Row 2 — Ch 1, sc in each stitch, sl st. Fasten off.

Repeat procedure for other three teeth. Glue or sew teeth to inside of mouth, two on the top and two on the bottom.

Finish by gluing felt features (eyes and nostrils) to top of head.

Frog

Use a different color for inside of mouth and for inside of the eyes.

Inside Eye. Ch 3, 11 dc in first ch, sl st. Fasten off.

Outside Eye. Work as for outside ear of Hippo.

Sc the two eye sections together. Repeat procedure for second eye and sc eyes in place on top of head.

Add felt pupils.

The body is alternate rows of contrasting colors; last two rows of top of head are same color; mouth is of a different color.

Ear. Ch 7, dc in 2nd ch from hook.

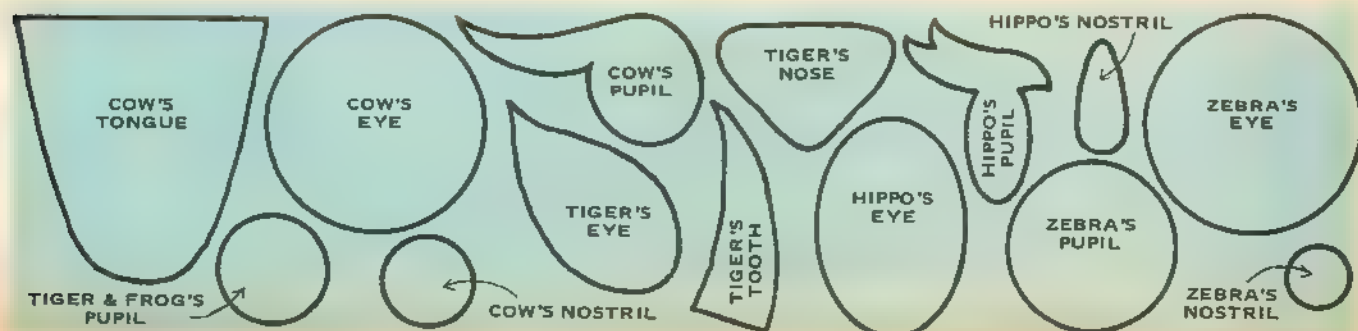
Row 1 — Dc in next 3 stitches, hdc in next, 4 sc in last ch (around side and bottom), hdc in next stitch along bottom, dc in next 3, dc in end stitch, sl st. Fasten off.

Make two ear sections and sc them together.

Repeat procedure for second ear and sc ears in place on top of head.

For the mane, tie a piece of yarn around the center of four other pieces of yarn. Trim the ends to about 1". Make about seven of these hair pieces in alternating colors and tie them to the center top of the body between the ears.

Add felt eyes and nostrils.





Corn Husk *Holidays*

Bring a "natural" look to Christmas with an assortment of figures, made from corn husks.

Corn husk figures are as individual as the person who makes them. Here are instructions for making a variety of figures for holiday settings. They range in size from 2" (the Babe) to 6" (Joseph). Once made, the figures can be placed in a wooden stable (see page 54), perched on pine branches for table centerpieces or wall hangings, or simply arranged on a table as they are. Whatever you decide to do with them, you can be sure they'll become treasured holiday decorations to be used year after year. Let the kids help you make them — kids always add unique touches!





An Angel, Nativity Figures, and Christmas Mice – all made from corn husks and all ready to make your holidays very special. Add your own personal touch to your traditional decorations.

Materials for All Figures

Purchase a supply of dried corn husks at a craft or hobby shop in your area. You'll also need paper towels, 18 gauge florist wire, wire cutters, scissors, craft glue, heavy thread for all tying. Additional materials are listed under each project.

Working with Corn Husks

Place corn husks in lukewarm water. Soak for five minutes. Remove husks from water as you use them. Husks must be wet when working with them unless otherwise specified. Lay a couple of squares of paper toweling on work surface to catch excess water.

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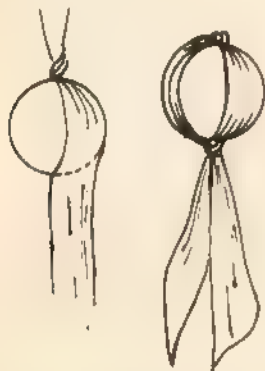


The Three Wise Men can be added to the Nativity Scene, or used separately to display on a mantel or table.

ANGEL

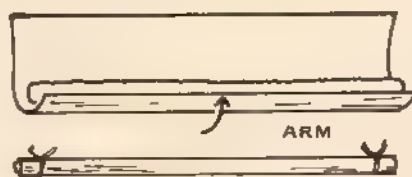
Materials. $\frac{3}{4}$ " plastic foam ball; jute twine.

Head. Insert end of a 4" piece of wire into $\frac{3}{4}$ " foam ball. Use full-length piece of corn husk wide enough to go around ball and overlap about $\frac{1}{4}$ ". With grooved side facing ball, make a cylinder around ball and wire, overlapping at back of head. Smooth out front for face. Gather and hold husks around wire while squeezing husks above head together, giving them a



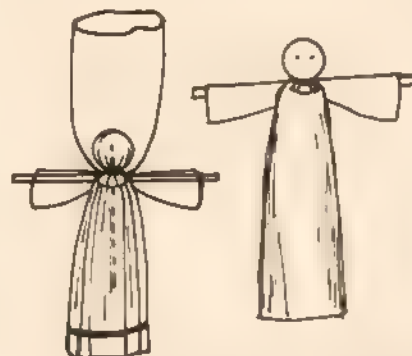
little twist and bringing them down in back. Tie both ends, leaving a length of corn husk below bottom tie.

Arms. Cover another 4" piece of wire with a piece of husk. Tie $\frac{1}{4}$ " from both ends to form hands.



Sleeves. Fold a piece of husk over covered arms (shape as for a choir robe sleeve, if desired); glue. Bend arms to shape and place under tail ends of husks from head covering. Tie underneath arms.

Padding. Cut 20 strips of husks about $\frac{1}{2}$ " x 5". Place 5 strips in front of doll underneath head and 15 in back; tie. Tie together again about 1" from bottom of doll. Trim padding to make doll 5" tall.



Gown. Use two pieces of full-length corn husks, 3" wide for front and 2" wide for back. Place as if the skirt is up over head, grooves facing inward; tie. Bring front and back pieces down, shaping them around doll and gluing edges. Glue back of gown to padding and glue front of gown over back at sides. A retainer thread is tied around bottom until glue dries.

Hair. Make "fuzz" by cutting close to the end of a piece of jute twine. Put glue on the head and cover with fuzz. Paint on eyes

Halo. With a very narrow strip of husk, form a ring, gluing ends together. Glue or pin to top of head.

Wings. Glue two pieces of dry husk together, one on top of the other. Cut to shape desired. Glue the wings in place on the back of the angel. Or, secure by threading a narrow strip of husk through two slots cut lengthwise in center of wings. Place wings against back, bring strip under arms, cross over chest and knot at back of neck.

Suggestions. Make a paper or felt "music sheet" and glue between hands. String wire around the neck and hang the angel from your tree or wreath. Or, set several angels around your Nativity Scene.

MOUSE

Materials. Two plastic foam balls: one 2 $\frac{1}{2}$ " (body) and one 1 $\frac{1}{2}$ " (head); an artificial holly berry; black felt; fabric, felt and/or florist ribbon.

Tail. With wire cutters, cut about 8" of wire. Then, tie a narrow strip of corn husk to wire in the center. Spiral



wrap husk to one end and then back $\frac{1}{2}$ "; tie. Shape tail.

Body. Tie several strips of husks together near one end, the grooved side facing inward. Turn them right side



out and pull firmly over foam ball. Tie bottom with thread and trim as close to tie as possible. Insert uncovered end of tail through body at tied end.

Head. Squeeze one side of 1 $\frac{1}{2}$ " ball to form nose. Cover head as for body, placing tied end over nose and tying other end at back of head. Trim. Place



head on wire above body, making sure wire is cut off so it will not go completely through head.

Arms. Cover a 4" piece of wire with corn husks, tying each end. Form a sleeve by folding a piece of corn husk around covered wire; glue. Bend slightly; glue around back of body section.

Legs. Cover 3" piece of wire with husks, tying ends. Bend to form "U"; glue at bottom of body.

Features. For ears, cut two small circles of corn husks. Slit each circle to center and overlap slit ends. Glue in place on either side of head. Glue on

artificial holly berry for nose, covering place where husks were tied. Glue a few strands of heavy thread in place on nose for whiskers. For eyes, glue on circles of black felt. Suitable clothes can be cut from fabric or felt with ribbon trim and glued in place.

Suggestions. Make several mice, or a mouse family, and display them in a centerpiece of pine branches and red bows. Or, hang several mice on your tree or wreath. The way to present your mice is up to you.

WISE MEN

Make as Joseph (next page), adding a turban (see Shepherds).

Trim. The Wise Men's gowns and turbans are trimmed with a narrow strip of red velvet ribbon with a strip of gold braid glued on top. On gown, strip is placed around shoulders and down front. A piece of gold braid is used for sash. Same trim is glued on turban. Appropriate miniature "gifts" are glued between their hands.

NATIVITY SCENE

Corn husks make perfect figures for a Nativity setting. They can be arranged under your tree or on a table.

Mary

Materials. $\frac{3}{4}$ " plastic foam ball; cotton ball; crochet cotton; jute twine.

Follow procedure for making Angel.

Gown. When bringing the front piece down, tuck in a cotton ball for bosom.

Sash. Make knot at each end of a 9" piece of crochet cotton. Tie sash around waist.

Hair. Cut two pieces of jute twine about 3" long. Separate strands and comb out with a pin. Tie centers together with a piece of matching thread, brushing out with a toothbrush. Glue to top of head, around face to back of neck. Cut ends off at back of head. Paint on eyes.

Shawl. Following pattern given, cut shawl from a piece of husk. Fold under front edge on broken line and glue around face. Fold down at sides.

SHAWL PATTERN

Joseph

Materials. $\frac{3}{4}$ " plastic foam ball; crochet cotton; jute twine.

Follow procedure for making Angel, including sash (see Mary). You can use a larger plastic foam ball for the head and lengthen the padding for a taller doll, if you wish.

Hair and Beard. Glue pieces of jute twine, separated and brushed, to head and face for hair, beard and mustache.

Staff. A shepherd's staff can be formed from a balsa dowel or a covered piece of wire, bent into shape, and tied to Joseph's hand.

Infant

Using a piece of foam ball for the head and a 1" piece of wire, make by following procedure for Angel.

Blanket. Wrap a small piece of dry corn husk around the infant; overlapping the sides to form a cone. Glue the edges together to hold.

Shepherds

Follow procedure for making Joseph. Use more padding for a bulkier figure, if desired.

Trim. The Shepherds have a piece of corn husk over head for turban. The ends of husk are tied in back with a piece of crochet cotton.

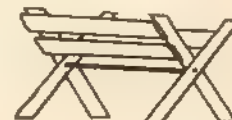
Manger

Materials. $\frac{3}{8}$ " square balsa; $\frac{1}{4}$ " flat balsa; one round toothpick.

Cut 4 pieces of $\frac{3}{8}$ " square balsa, $2\frac{1}{2}$ " long, for legs; cut 4 pieces of $\frac{1}{4}$ " flat balsa, $2\frac{1}{2}$ " long, for sides.



Cross legs in pairs; poke holes where they cross. Insert and glue toothpick through holes, joining legs.



Glue on side pieces, two on each side one above the other. Cut two small pieces of balsa to fit for end supports. Glue in place. Fill with straw.

Lamb

Materials. 1" foam ball; plastic foam block; toothpicks; kitchen matches.

Head. Squeeze 1" foam ball to form nose. Then, cover head with corn husks; glue. At neck, poke a hole in foam with toothpick; fill hole with glue. Trim excess husk and force remainder into hole with toothpick.

Body. Round off corners of foam block to shape. Cover with corn husks; glue. Make hole for tail as for neck.

Legs. Place glue on end of kitchen matches (heads removed) or twigs and push glued ends into place on body.

To join head to body, use 1" of toothpick. Poke one end in head and the other in body, leaving $\frac{1}{2}$ " exposed; glue to hold.

Ears. Cut ears out of dry husk, shape, and glue in place. For horns, wrap a wire with husks or use curved twigs; insert in head.

Curls. Wrap strips of corn husks tightly around a toothpick. Hold in place with a hair clip. Make about 20 curls; allow to dry overnight. Remove the curls from the toothpicks and glue on to cover lamb; use one longer curl for tail. Paint on the eyes.

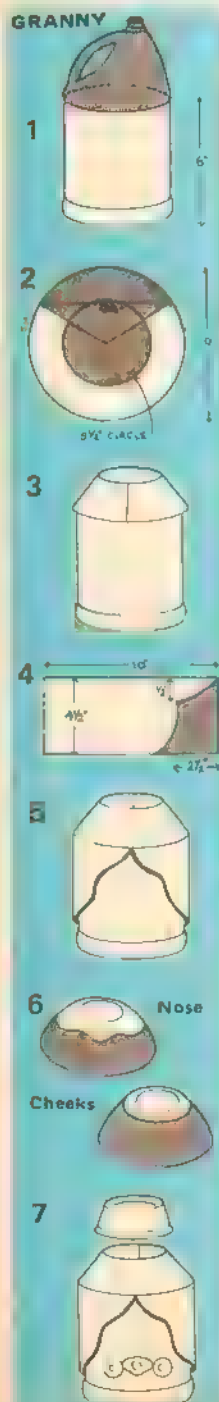
Mrs. Ruth Wedeking, creator of all the items featured, has been a teacher of corn husk crafts for four years. "Once I caught on how to tie a string around them, there was no stopping me," she says. Mrs. Wedeking, of Des Plaines, Illinois, also sells her corn husk decorations to local gift shops.



Have a Hand in the COOKIE JAR . . .

The perfect Christmas gift, especially if filled with homemade treats. What's more, each jar is made from materials you have on hand.

GRANNY



Granny

Materials. A gallon plastic bottle (such as a round bleach bottle); light weight cardboard; corrugated cardboard; a foam egg carton; a shallow plastic container, 4½" across (such as from snack dip); newspaper; string; masking tape; white glue; paint.

FIG. 1. Cut off the top of the bottle.

FIGS. 2 and 3. For the top of the head, draw a 10" circle on light weight cardboard. Draw a 5½" circle inside. Lay a ruler across the circle at a point where the edges are 9¼" apart; draw a line across the circle. Draw lines from the center to where the horizontal line intersects the edges. Cut out the shaded area. Tape the edges of the remaining ring together, edges touching but not overlapping. Tape to top of head.

FIGS. 4 and 5. For Granny's hair, first make a paper pattern. Draw a rectangle, 4½" x 10", on folded paper, placing one end of the rectangle on the fold (broken line shown). Cut out rectangle and shaded area at open ends. Open out paper pattern and trace onto corrugated cardboard, with the corrugations running up and down. Cut out the cardboard hair; tape around head.

FIG. 6. From the cup sections of an egg carton, cut a nose and two cheeks, removing shaded areas. Glue them to face.

FIG. 7. Cover Granny's entire head, and also the shallow plastic container for her bun (which is the lid of the cookie jar), with pieces of newspaper, about 1" x 2". To do this, make a mixture of two parts glue and one part water. Using a brush, cover a small area of the container. Press on a piece of newspaper, and brush more of the glue mixture over it. Overlap the strips of newspaper. Apply at least two layers of newspaper strips.

To give texture to the hair, glue rows of string around her head and also around the bun. Add pieces of string for eyes, mouth and eyeglasses. Cover the entire head and the bun with a final coating of the glue mixture. Let dry thoroughly; then paint.

Turtle

Materials. A one-gallon round plastic bottle; two 4-ounce plastic bottles (such as from a home permanent kit); light weight cardboard; a plastic foam egg; masking tape; newspapers; white glue; paint.

FIG. 1. Cut the lid and bottom for the cookie jar from the large plastic bottle; cut the neck and tail from the handle.

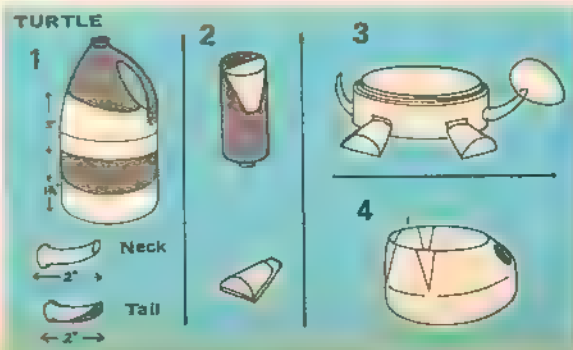
FIG. 2. Cut two feet from each 4-ounce bottle, as shown. Cut "soles" for the feet from cardboard, allowing for a small tab extending at the back of each. Tape the soles to the feet. Tape tail closed. Tape feet and tail in place. For the head, push and tape the plastic foam egg onto the neck.

FIG. 3. So the lid will fit snugly on the bottom, you will need to build up the inside edge of the bottom part and form a collar. To do this, cut three cardboard strips long enough to go around the inside: two strips 1" wide and one strip 2" wide. Tape the 1" strips together to form a double thickness; then tape this inside the bottom part, flush with the top edge.

To make the collar to hold the lid in place, tape the 2" wide strip inside the 1" strips, so that it extends about ½" above the top edge.

FIG. 4. To complete the lid, cut out three pie-shaped wedges, ½" x 1", and tape the cut edges together. Cut a piece of cardboard to cover the opening in the top; Cover the opening from the handle with tape.

Cover the entire turtle with newspaper strips (see Granny Cookie Jar, Fig. 7), covering the lid and the bottom separately. When completely dry, paint and decorate the turtle. Then, fill with homemade cookies, and he'll be a real winner!



Coffeepot

Materials. A regular-size (18-ounce) oatmeal box; a squirt-type plastic bottle cap; small bead; two square, gallon plastic bottles; a cardboard roll from bathroom tissue; gesso (a plaster filler sold in paint stores); spray paint; colorful tissue paper; glue; masking tape.

FIG. 1. Tape the rim of the lid on both the inside and outside to strengthen it. To make the lid slip easily on and off the box, draw a line around the box below the lid. Using a sharp knife, remove the top layer of cardboard on the box above this line. Glue the bottle cap to the center of the lid; glue a bead on top of the cap.

FIGS. 2 and 3. For the handle on the coffeepot, cut the handles from the square plastic bottles, as shown. Remove a wedge from one of the handles, and squeeze this end together to fit inside the other handle. Glue and tape the ends of the joined handles to one side of the coffeepot.

FIG. 4. For a spout, cut a section from the cardboard roll. Crease center of spout slightly; glue and tape it to the coffeepot.

Coat the coffeepot with several coats of gesso. Coat the lid separately. You may spray paint the coffeepot if you want it a color other than white.

Use the actual-size patterns to cut the pieces from colorful tissue paper. Glue the pieces to the coffeepot. After the glue is dry, apply a coat of clear varnish.



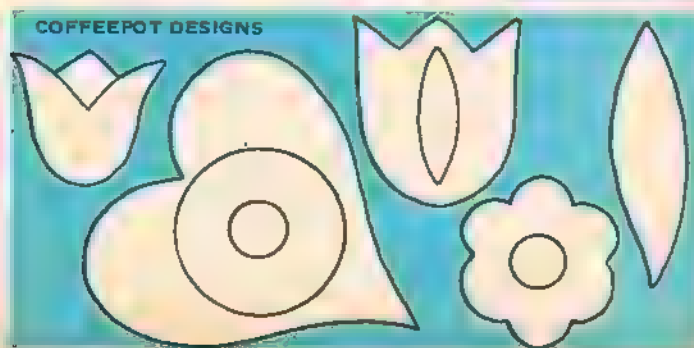
GRANNY, the first of a delectable trio.



TURTLE



COFFEEPOT



Patchwork Plus in LEATHER

Let yourself be persuaded: leathercraft is fascinating! Cut geometric pieces to make a patchwork clock, purse or pillow. Or use pieces of leather to cover and decorate wooden tissue boxes. Soft yet rugged, leather adds just the right accent anywhere.





Come on along to a leathercraft roundup! If you've always liked the look and feel of leather, this is your chance to learn how to work with it. Don't "hide" your talents any longer. Here's an opportunity to make gifts for your friends or accessories for yourself.

WORKING WITH LEATHER

The thin leather or suede used for these projects is available at craft or hobby shops. Often you can get a bag of leather scraps. See bottom of page 38 for sources of other supplies.

Make a paper pattern when you are going to trace on leather. Allow for folds and shaping.

Tracing on Leather. Before you start to trace your design, moisten both sides of the leather, using a clean sponge and cold water. When the grain side begins to darken, the leather is ready for tracing the pattern. Use an old, empty ball-point pen for tracing your design, and apply steady, even pressure. Since leather will stretch when set, trace from the outside edge of the pattern toward the center.

Use a sharp craft knife or sharp scissors for cutting the leather pattern. To cut long pieces with a straight edge, use a long metal ruler as a guide.

Finishing. A matte fixative or water repellent should be sprayed over the finished item so that water, fingerprints and other stains will not mar the finish.



Leather jewelry is the perfect finishing touch for a fall outfit. Once you get the hang of it, you can create your own designs.

PATCHWORK PROJECTS

When someone says patchwork, you generally think of colorful pieces of fabric. But here it's done with suede! To avoid bulky seams, use iron-on interfacing as a backing, and sew on top of the leather with a zigzag stitch.

CLOCK

Materials. 12" octagonal wood clock; clock works; 1" wooden Roman numerals (two "X's", one "V", seven "I's"); walnut stain; Danish oil finish; one piece of orange suede in dark brown, medium brown, tan, gold, green and white; green suede lacing; one sawtooth picture hanger; white craft glue. See end of page for listing of supply sources.

Make patterns; then cut from suede: one background piece from orange suede (cut larger than clock face area — you will trim after gluing on); one $3\frac{1}{2}$ " square of green; 2 gold triangles; 2 dark brown triangles; 2 white triangles; one medium brown triangle; and one tan triangle.

Mark the top of the clock frame and the top of the clock face board, on the backside, before disassembling, so that you will be able to get the clock face back in correctly.

Attach the sawtooth picture hanger on the top back rim of clock. Sand and stain clock frame with walnut stain, and apply two coats of finish.

Glue orange background piece onto clock face with white craft glue; then trim around the edges. Push the awl in the hole of the clock face and make a hole through the leather for the clockworks. Make hole big enough for the hands part to go through.

To glue on patchwork center square, push a pin in the center of the square, then line up with center of clock hole; glue in place. Cut a hole in the center of this piece for the clockworks.

Glue on the suede triangles, following the design in the photograph. Glue on green suede leather lacing to outline each section.



Attach clockworks to back of clock; attach hands part to the rest of clockworks through the hole. Put clock face into frame. Glue on Roman numerals, as shown in photograph.

PURSE

Materials. One wooden purse box; brown, green and gold suede; brown, green and gold permanent felt markers; white craft glue or rubber cement; purse hardware (2 hinges, one clasp); walnut stain; wood finish.

Mark "front" and "top" on *inside* of box. Sand box edges where needed. Stain edges and inside of box (both top and bottom pieces) with walnut stain. When dry, apply wood finish.

Make patterns for outside of purse. Try to use only one piece of leather to go around all four sides of the box part. Make patchwork patterns: diamond shape, triangle, square. Cut pieces of suede: 4 green diamond shapes, 4 gold triangles, 2 dark brown triangles, 2 green squares.

When gluing suede pieces to box, put glue on both the box and the backside of leather. Cover the bottom first. Next, glue on the piece that will cover the outside of the bottom half of the purse, starting at a back corner and



gluing one side at a time as you wrap the piece all the way around the box. Trim as necessary and color edges of leather with permanent felt marker.

Make pattern for the ends of the box lid, and cut two ends from dark brown scraps, allowing a little extra around the edges for trimming. Glue on end pieces and trim around edges.

Lay out the patchwork pattern for the box top. Draw this on the top by tracing around the pattern pieces.

Glue the suede pieces right onto the wood (see photograph). The ends of the pieces will hang over the edge of the lid. Trim edges.

Glue on pieces to fill in the rest of the lid front and back. Wherever you have trimmed edges, color cut edge with matching color permanent marker.

Line the purse, if you wish. Attach hinges and clasp.

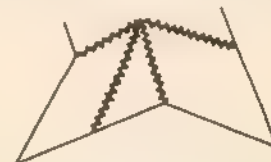
PILLOW

Materials. Suede in three colors, with four 15" strips for border (see photograph); one self-covering button; pillow stuffing; no. 16 or 18 needle and roller foot for sewing machine.

Make a pattern for each piece. Cut one square piece of leather for the back of the pillow, allowing for seams.

Cut border strips: miter corners carefully. Cut squares, diamond shapes and triangles to fit, forming a perfect square (see photograph).

Place pieces together and sew with zigzag stitch on top of pieces, following the line where the pieces meet. (Check



your sewing machine manual for any special instructions about sewing on leather.) Start at the center and work toward the outside edges.

Cover a button with suede and sew it in the middle of patchwork design.

Place front and back of pillow together with right sides facing, and sew around three edges. Turn right side out and fill with stuffing. Turn under raw edges and whipstitch closed.

SOURCES OF SUPPLIES

Contact your local craft or hobby store for these items. If not available, you may contact the following companies:

Leather Supplies: Caldwell Lace Leather Co., Inc., Dept. CT, Auburn, KY 42206.

Leather Jewelry: Cunningham Fruitwood Acrylic Stain no. 52136, manufactured by Cunningham Art Products, Inc., Dept. CT, 1422 Kelton Drive, Stone Mountain, GA 30083.

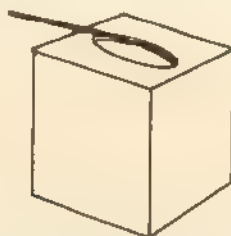
Patchwork Clock: Octagon Clock no. 802-12", manufactured by Demis Manufacturing Co., Dept. CT, 6553 Warren Drive, Norcross, GA 30093. **Cunningham Walnut Stain** no. 52132. **Tissue Boxes:** Demis, no. 503 or Cunningham, no. 1162. **Walnut Letters** from Paddle Tramps Manufacturing Co., Dept. CT, 1317 University Ave., Lubbock, TX 79401.

TISSUE BOXES

BUTTERFLY TISSUE BOX

Materials. One unfinished tissue box; dark brown suede; small piece of natural tooling leather; walnut stain or brown paint; green and blue glass stain; white craft glue or rubber cement; silicone adhesive; matte fixative.

Sand and paint or stain lip of bottom of box and around hole in top of box.



Cut patterns. Cut brown suede pieces (one long rectangular piece, if possible, to go around all four sides with only one seam). Glue suede on box. If any cut edges of leather show, color them with matching permanent felt marker.



Cut butterflies and grass from natural tooling leather. Wet pieces and shape them; let dry. Paint grass and design on butterflies with glass stain. Use silicone adhesive to glue them to front of box. Spray with matte fixative.

MONOGRAMMED TISSUE BOX

Materials. One unfinished tissue box; tan suede; brown leather suede lacing; walnut stain or brown paint; three wooden letters, 1½" high, for initials or name; white craft glue or rubber cement; matte fixative.

Cover as for Butterfly Tissue Box. Glue letters on front of box, putting glue on letters only. Glue leather lacing around bottom edge of box, top edge of box, and around hole in top. After outlining hole in top with lacing, make a curlicue design with end of lacing. Spray with fixative.

DOGWOOD JEWELRY

Materials. Small pieces of white, yellow and green leather; metal pin back and earclips; green permanent felt marker (fine point); fruitwood acrylic stain; white craft glue; Bond no. 527 craft cement; fixative.

Sculpting with Leather. Shaping is done while the cut leather pieces are still damp. Lay the damp piece in the palm of your hand, grain side down.

With the rounded side of a burnishing tool (a spoon works nicely), work from the middle outward, rounding the edges up, toward the back of the piece. Folds and creases can be worked with your fingers. Set the shaped pieces aside to dry.

For each flower, you will need one petals piece, two small flower centers and two leaves.

Make patterns, moisten leather and trace patterns onto the back side of the leather. Cut out pieces.

Using a knitting needle, or similar blunt tool, make veins freehand on each petal. Shape flower; let dry.



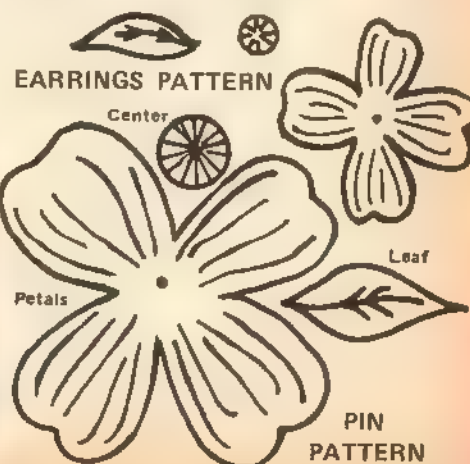
Trace and cut flower centers out of yellow leather. Holding circle firmly, cut slots all around with a craft knife. Cut two centers for the flower; place the centers together. Moisten and shape them upward; let dry. When white flower petals are dry, paint around the cut edge with a fruitwood acrylic stain.

"Drybrush" (brush wiped almost dry) a little stain in the center tip of each



petal, and make a round dark tip in the center fold.

Glue flower centers to center of petal piece with white glue. (For earrings, cut a tiny leaf from leather; glue to the back of a small flower.) Glue completed flower onto pin back or earclip with Bond no. 527 craft cement. Spray with matte fixative.



Roberta Knight, a designer for Caldwell Lace Leather Co., Inc., created the leather projects shown here. Roberta (known to the craft world as Robbie) has been designing and teaching crafts since 1969. Her new book, "The Creative Side of Leather," describes six techniques, and contains over 20 exciting leather projects. The book is available at your craft store or by writing to Caldwell Lace Leather Company, Inc., Dept. CT, Auburn, KY 42206.



Driftwood Wall Hanging (Weaving continued from page 27)

Take the natural approach to weaving, and make a driftwood loom that also serves as a frame. Every delicate curve, knot or twist in the wood influences the way the loom is warped and, in turn, the finished project.

How to Make a Driftwood Loom

You can purchase your wood from a craft department or a florist, or have the fun of looking for your own along the shores of sea, lake, river or stream, or even in the desert.

If you collect your own, trim off any unnecessary branches, as close to the main piece as possible. Wash it with soap, water and a stiff brush; let dry thoroughly. To bring out the grain of the wood, sanding is recommended. And, to add a sheen, you may wish to wax it with a liquid wax, buffing afterwards with a soft cloth.

To construct the loom, make sure the ends overlap sufficiently to be strong; then nail them into place. Use several nails per joint to make sure the wood pieces do not rotate. If the wood is too hard to nail easily, drill a hole through the joints, and then insert a flat head screw, slightly larger than the hole you have drilled, and tighten.

When you warp the loom, you will be putting four warps on the loom at once. It takes about 110 yards of warping yarn to cover a 15" square frame. First, decide which side of your frame will be the front, and which edge will be the top. Next, cut two pieces of warping thread, 62" long, for a 15" square frame. Fold the two pieces in half, and lark's head them onto the top of the

loom (see Fig. 1). Pull the cords taut to the bottom of the frame.

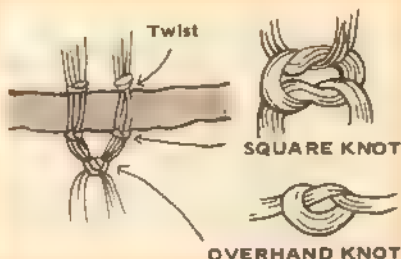


Fig. 1



Fig. 2

Now bring them around the back of the bottom piece of the frame, and up and over the front. Wrap all four cords around the warp (Fig. 2). Then take two of the four cords over the front of the loom and two over the back. Tie a



square knot at the bottom. Repeat with another four warps. Now tie the two groups of 4 warps each together at the bottom with an overhand knot. Continue until the frame is covered.

The distance between the warps will determine the strength and tightness of the weaving. Eight warps per inch will produce a solid piece.

Remember, you may start a warp on the side pieces of the frame, or on the

warps on the sides, just so the warps are basically parallel. You are now ready to begin weaving.

Approaching Design. There are basically two approaches to design: the planned and the experimental. Many weavers, after they've warped their looms, just sit down and start, letting one line of weaving suggest the next. Other weavers plan out the exact size and placement of each shape and color before they begin. Most weavers fall somewhere in between.

Selecting Colors. If you are a beginner, there are several foolproof methods to color usage. The first is to use several shades of a dominant color. For example, light orange, red orange and burnt orange, with another color in small amounts for an accent — in this case perhaps yellow or brown. Tans, browns, greys and blacks have a classic look in combination with each other. Add a spark of color, and the effect is often dynamite.

How Many Textures? The same color in different weights and textures adds a richness to any work. A safe method is to use a dominant amount of closely related colors in a variety of textures. Naturally, a small amount of accent texture adds special interest.

Depend on Your Imagination. The most important guide for the beginning weaver is to let your imagination go and just do what comes naturally. And you'll enjoy the rewards of designing your own weaving, especially when you see your original ideas captured in a complete weaving.

Designer's Pillow

Materials (14" sq. pillow). Cardboard weaving board; warp yarn: 4 oz. of medium weight rug yarn; weft yarn: 5 oz. of yarn in assorted textures and colors; desired stuffing.

Warp the entire width on both sides of the loom. Tabby weave 1" across the top and bottom of the loom and 2" across the middle (Fig. 1), weaving on front of loom only.

Then, fill in a design similar to the one pictured (Fig. 2), or create a design that is uniquely your own. Include some rows of Egyptian and soumak knots. Tabby in the others.

Fill in the areas with any technique you wish (see page 42). Use a variety of textures, weights and colors of yarns.

Cut weaving from loom in back center. Fold in half, right side out. Tie the ends together so the work is in a tube shape. Put desired stuffing inside pillow and sew up sides, using same color as warp. Trim fringe to desired length. Use cut-off yarns to fringe opposite edge.



Harvest Pillow

Materials (12" x 14" pillow). Cardboard weaving board; 3-ply cotton warp; 47 yards white rug yarn; 2 yards gold chenille; 10 yards light and dark green rug yarn; ¼ ounce each of gold, white and grey loopy mohair; 2 ounces gold wool roving; 18 yards gold rug yarn; 9 yards green novelty yarn; ½ yard green corduroy fabric; stuffing.

Step 1. Warp front of loom with two strands of 3-ply cotton warp. Create 28 double warp threads, ½" apart.

Step 2. Begin at bottom, and tabby weave ½" double weft white rug yarn.

Step 3. Weave ¾" gold chenille in soumak. Repeat Step 2 for one inch.

Step 4. Tabby weave the following three rows, each separated by a double weft row of white rug yarn: one row of green rug yarn and green loopy; one row of grey and white loopy and dark green rug yarn; one row, green novelty yarn. Repeat Step 2 for 1½".

Step 5. Weave one row gold rug yarn, one row of grey loopy and white rug

yarn, two rows of gold rug yarn, one row light and dark green rug yarn, two rows gold rug yarn, one row grey and white loopy and white rug yarn, and one row gold rug yarn.

Step 6. Repeat Step 2 for ½".

Step 7. Weave two rows tabby with white rug yarn, using four weft threads on each row. Repeat Step 2 for 1".

Step 8. Tabby the following rows, each separated by two rows of double weft white rug yarn: one row green rug yarn and green novelty yarn, one row gold rug yarn and white loopy, and one row green novelty yarn and green rug yarn. Repeat Step 2 for 1".

Step 9. Tabby weave two rows of gold roving with loops of green, gold and white loopy. Repeat Step 2 for 1½".

Step 10. Tabby weave alternating rows of green rug yarn, green novelty yarn and gold rug yarn for 1".

Step 11. Tabby weave ¾" of single weft white rug yarn.

Step 12. On the warp thread visible in Step 8, lark's head two rows of shag. Use one strand of each fiber, 6" long, for each piece of shag.



Step 13. Cut green corduroy to 14" x 16". Remove weaving from the loom. Place weaving and corduroy right sides together; stitch three sides. Leave warp threads open. Turn right side out.

Step 14. Stuff pillow and slip stitch fourth side closed. Sew warp threads secure and cut ends.

Tassels. To make a tassel, cut 20 14" lengths of assorted leftover yarn. Fold in half over a 5" piece of yarn. Gather by tying a 12" piece of yarn around the bundle, about 2" from the top. Make two tassels, and sew to the bottom pillow corners.

Shoulder Bag

Using the yarns listed below, you can make this "reversible" bag, weaving on both the front and back of the loom. The blue side pictured on the cover is woven on the back side of the loom; the front side of the loom is woven in shades of gold and brown.

Materials. Cardboard weaving board, wool rug yarn in the following colors: 22 yards beige, 134 yards gold, 4½ yards blue, 76 yards gold and rust variegated, 38 yards tan, 2 yards red and 25 yards rust.

The front and back of the loom are warped separately. To warp each side see *Warping One Side of Loom*, page 25.

Warp the front of your loom, creating 60 warp threads, ¼" apart. Warp in the following colors, left to right, tying off and on at each color change: 32 beige, 4 gold, 4 beige, 12 blue, 4 rust, 4 blue. Warp the back of the loom as follows, left to right: 44 beige, 4 gold, 4 beige, 4 gold, 4 beige.

Begin weaving 3½" from the bottom of the loom at the first left warp thread on the front. Weave across the front of the loom, and around the right edge. Then turn the loom over and continue weaving that row all the way across the back. Working with same yarn, weave the sec-

ond row across the back and then across the front, back to the starting point. Continue weaving for 1¼", using the photograph as a space and fiber guide. All weaving is done in tabby, using double weft threads at sides and triple weft threads in the 8¼" center section.

To insert the shoulder straps, cut 72 pieces of gold rug yarn, 64" long. Divide into six groups of 12 pieces each. Beginning 2" from the left on the back side, weave one group over two warp threads and under one warp thread, weaving toward the left edge, over the edge, and across the front (see Fig. 1). Leave excess hanging.

With a second group of cords, weave across the back, overlapping on the front 2". Repeat with 2 more groups of cords for a second row on each side, using alternate warp threads. Use the last 2 groups to weave the third row, using warps not used before. Tuck woven ends under.

Weave center section of 8¼", using triple wefts of two strands of gold and rust variegated yarn and one strand of tan yarn.

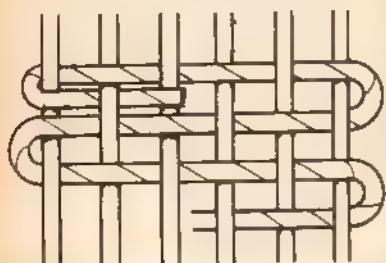
Now, braid the gold shoulder strap groups at the sides for 32". Weave the three groups of remaining yarn in three



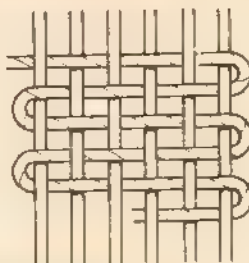
rows as you did for the other end, overlapping as before.

Complete the weaving. Remove from loom, cutting warp threads. Fold in half. To join the sides, cut two beige cords, 4 yards long. Fold cords in half, and tie a row of vertical double half hitches with each half of the cord (Fig. 2). Use one warp from each side of purse in each double half hitch.

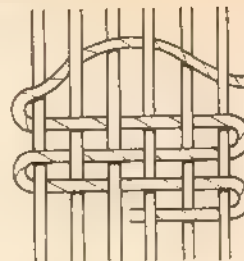
To Start or Finish a Design



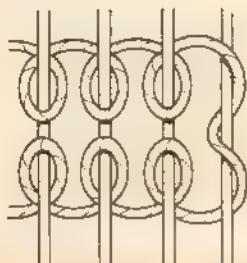
Tabby or Basic Weaving



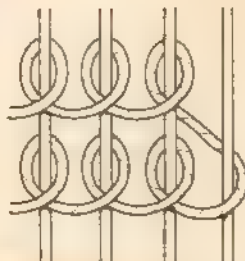
Arching



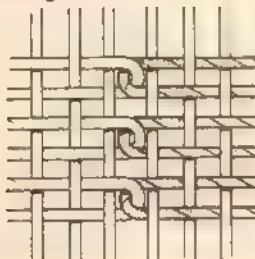
Egyptian Knot



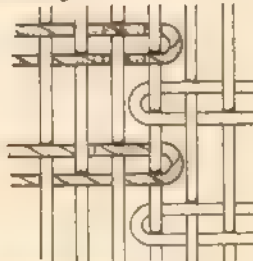
Soumak



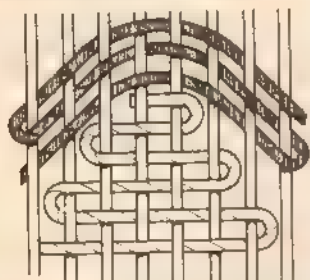
Interlocking



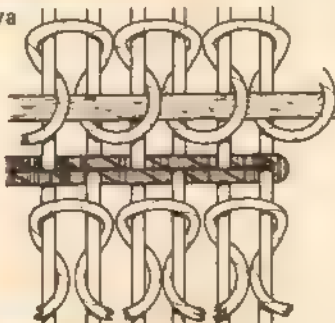
Dovetailing



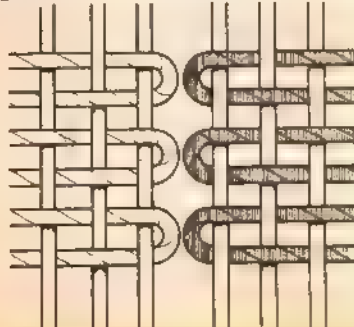
Forming Curves and Circles



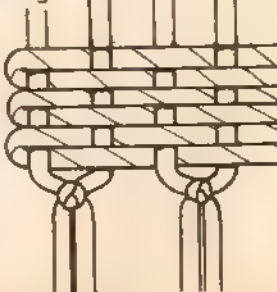
Rya



Slits



Finishing



Weaving Techniques

To Start or Finish a Design. Leave about 3" of yarn; weave back into design.

Tabby or Basic Weaving. Over-and-under weaving. Use a few rows of tabby at beginning and end of project to space the warp threads evenly.

Arching. Weave in an arc across loom; then pack tightly with a comb. Each row of weaving should be arched to prevent the edges from pulling in.

Egyptian Knot and Soumak. Egyptian knot moves along back of warp and soumak moves across top.

Interlocking and Dovetailing. Used to join two different yarns.

Forming Curves and Circles. Draw the shape you wish to duplicate and position the sketch behind the warp threads. Weave the outside of the shape, and fill it in with tabby weaves.

Rya. Used to create loops of various sizes, or loops can be cut to create shag. Use several strands. For uniformity in size of loops, insert a stick or pencil through loops as you weave. Use two or more rows of tabby between rows of rya or shag to secure loops.

Slits. Do not use at points of stress.

Finishing. To finish a project where warp threads are wrapped completely around board, cut warp threads at back and knot at end of weaving.

Problem Solvers

Sides of Weaving Are Drawing In. You may not be arching your yarn enough when you weave. Remember not to pull the weft threads tightly.

Bulging Areas usually occur because of differences in yarn thickness. Steam ironing takes out most bulges.

Trouble Building Up Areas Evenly. If one side of your weaving seems looser than the other, weave a few rows on the loose side to even things up.

Weaving Looks Too Busy. Perhaps you have used too many colors. ■

CRAFTS 'N THINGS

"Smocked" Pillow

from a Velour Towel

—by Mrs. John Haines

The finished pillow cover is about 13" x 20". To make a square pillow, simply cut off one long side of the towel so that it is 14½" wide before you begin, and hem the cut edge.

Materials. Velour bath towel, about 20" x 40"; permanent felt marker; needle and thread; an old bed sheet; one pound of shredded foam rubber.

Instructions

FIG. 1. With your marking pen, mark the wrong (rough) side of the towel as shown. Allow a 7¼" border on each short side, and 1½" borders across the long sides. Mark off the remaining towel into 1½" squares (blocks). The 7¼" sides will be folded in later to make the back of the pillow cover.

FIG. 2. Thread the needle with a long double thread. Starting at lower left block, catch two ends of block, draw them together, and overcast three times. Working on up the row, skip a block and catch the two ends of the third block, drawing them together.

You will leave about 3" of thread between the first and third block on the side you are working on. Do not stretch the thread. Finish the row in this fashion, skipping every other block. Be sure to leave the border at the top. Tie the thread at the end of the row.

Begin the second row one block up from where you started the first row, and catch and gather every other block as you did for the first row. Finish the

entire blocked section in this manner, row by row.

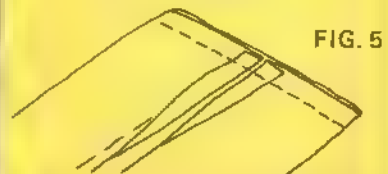
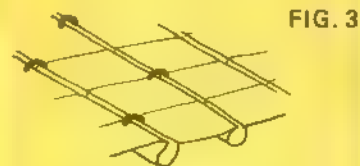
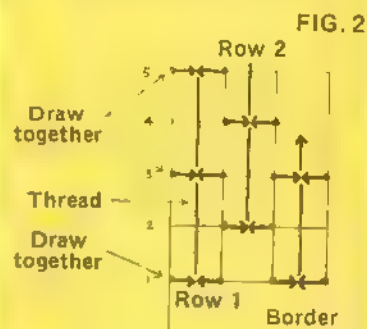
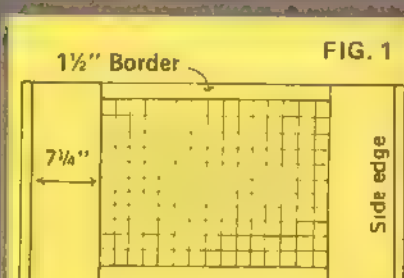
FIG. 3. This will result in a pleated effect on the reverse side of the towel.

FIG. 4. Flatten the pleats at the top and bottom edges, and pin to hold.

Using a machine, sew a ¼" hem along the 7¼" borders. Then fold these borders around for back of pillow cover, so that they meet in the center.

FIG. 5. Sew the front and back together along the pleated edges, right sides facing. Fold the center hems back as you sew. Sew the opening in the back closed for about 2" from the ends, leaving the rest open for stuffing. You can sew a zipper in the opening if you wish. Then, turn the pillow cover right side out.

Make a pillow from an old sheet the same size as the pillow cover. Fill it with shredded foam rubber and sew the pillow closed. Put the pillow in the pillow cover. Simply machine wash the cover when it gets soiled.



Mrs. John Haines, a reader from Lisbon, Ohio, designed this velour pillow after seeing a similar one at the home of her sister. "I could go into business making the pillows," she said, "but I like to give them as Christmas gifts." To date, Mrs. Haines has made over 30 pairs of pillows as gifts. In addition to making the pillows, Mrs. Haines also crochets "just about everything."

A Shower of

Forecast: bright and lovely! Exquisite silk flowers you make yourself will bloom for you all year long!

Patterns for the Daffodil and Poinsettia are on page 46, patterns for the Peony and Rose are on page 49.

Materials for All Flowers Flowers may be made of screen printing silk (be sure not to buy the polyester kind), China silk, or a silk and rayon mix. (If you use China silk, you must spray the petals and leaves lightly with household spray starch after dyeing and before shaping.) For the very best results, use florasilk from Japan for making silk flowers.

NOTE: Unless otherwise stated, the directions given are for one flower, but the

FRESH AND SPARKLING, as after a light rain, these silk flowers look as though they are real. The joy of the Daffodil, the beauty of the Rose, the simplicity of the Peony and the festiveness of the Poinsettia are captured here.



SILK FLOWERS

materials listed are for the number of flowers (and leaves) required to make each arrangement pictured.

Batik dyes give beautiful lasting colors and are the best dyes to use, although any fabric dye will do. You need only the basic red, yellow and blue dyes to make all combinations.

Any good craft glue may be used if it specifies "for fabrics." You will also need sharp scissors, pinking shears, pliers, toothpicks, handkerchiefs, newspapers, waxed paper, small glass jars (such as from jelly or relish), a shallow dish, a no. 7 watercolor brush, silk pins, cosmetic cotton balls, tape, and plastic gloves or tweezers. (Specific materials required for each flower arrangement are listed under that flower.)



Techniques

Cutting

All cutting must be done on the bias, both for petal shaping and to avoid leaf fraying.

Dyeing

Prepare the dye. In a small container, mix 1 Tbsp. of powdered dye in 1 cup of water. (When a lighter shade is desired, mix a small amount of the above pre-mixed liquid dye in a small amount of water.) Then, soak the petals in a shallow dish of clear water. Removing one petal at a time, lay it on a newspaper and brush on dye with a



no. 7 watercolor brush, allowing the dye to flow onto the wet fabric. When satisfied with the color, lay the petal on a dry newspaper to dry out.

ALL CRINKLING, CUPPING, AND CURLING MUST BE DONE WHEN MATERIAL IS DRY. IF DONE WHEN DAMP, THE SHAPING WILL NOT LAST.

Crinkling

Many flower petals need a tight ruffled effect. This is done by folding flower



petal in half lengthwise, placing folded edge with top of petal to right on bias of an old handkerchief. Fold hanky over petal, place heel of hand to follow petal edge and pull hanky sharply around to wrist.

Cupping

Some petals need to be cupped, such as the Rose. Holding the petal firmly



in both hands, stretch center by pulling thumbs away from each other.

Curling

Some flower edges, such as the Rose, need curling. This is done by drawing

the blunt edge of a scissors sharply against the underside of material while thumb travels over upper side.

Flower Centers

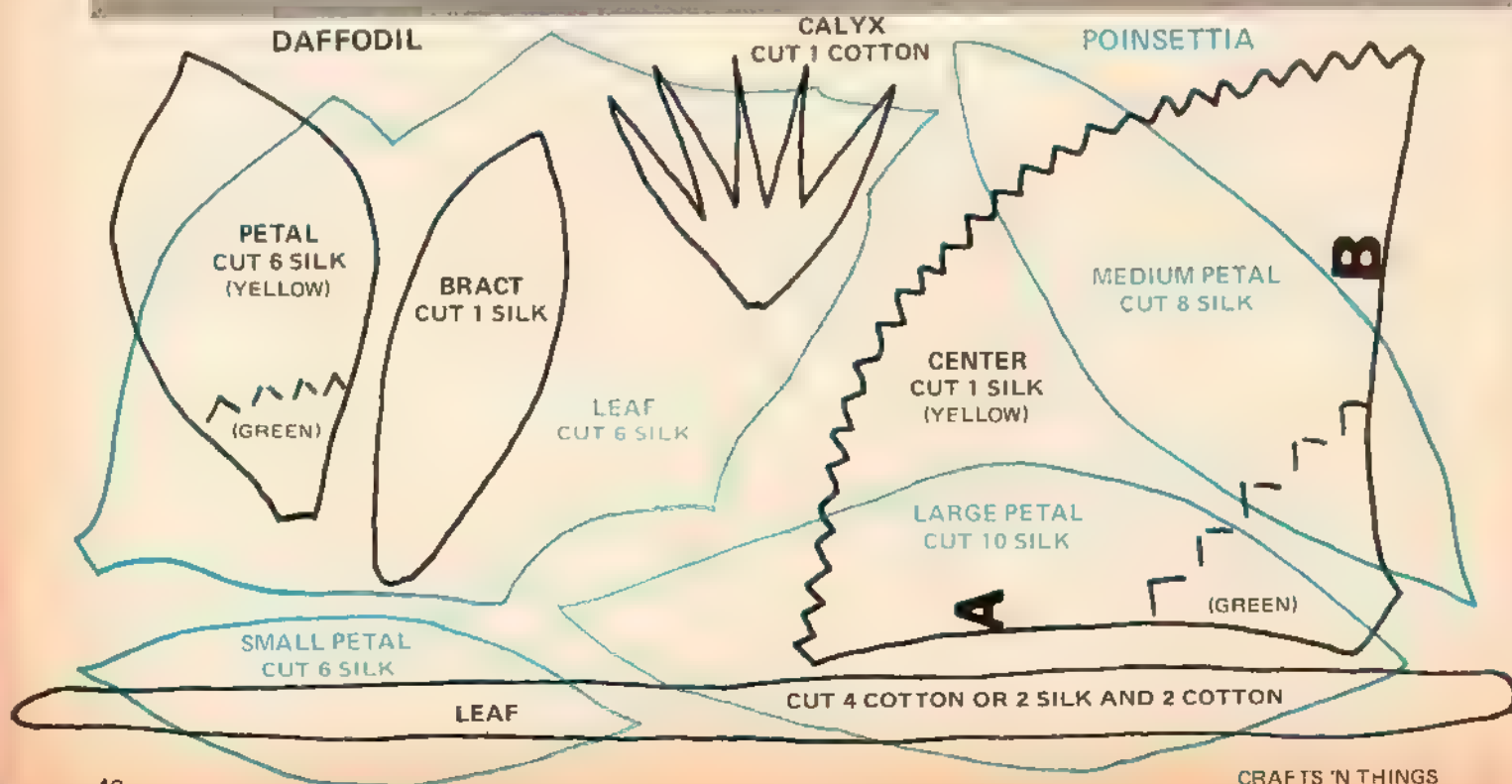
You may purchase artificial flower centers, or make your own. If you want to make them, follow directions below. See specific flower directions for which flower center to use.

Silk Covered. Make a loop at the end of the stem wire, "fill" it with poly fiber, and cover it with a small piece of dyed silk.

Hammerhead. No. 24 covered wire is formed into a loop by bending it in half and twisting it together, allowing the wire to "loop" at the top. With pliers, the loop is forced down to make a T-shaped head.

Pollenized. No. 24 covered wire is lightly dipped in glue, run through small amounts of poly fiber and "spun" in fingers to form pollenized ends which can then be dyed.

Bread Dough. Occasionally you will need a larger stamen head. You can use bread dough to form these, or simply make a loop of No. 24 covered wire and dip in glue, then fiber, then glue, then fiber until you have the required size.



Daffodil

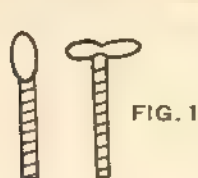


FIG. 1



FIG. 2

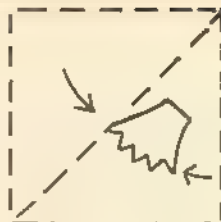


FIG. 3



FIG. 4

Materials. Silk piece, 4" x 12"; green poplin piece, 1" x 16"; 1 piece of No. 16 stem wire, 18" long; 4 pieces of No. 24" covered wire, 18" long.

Cut. Following the patterns given, on page 46, cut 6 pieces of silk for petals, one piece for bract and one piece for center. Use pinking shears on top edge of center. Cut 4 green poplin leaves.

Dye. Dye petals yellow above and light green below as shown by broken lines on pattern pieces. Dye center in same fashion and dye bract light tan.

Cut 6 pieces of white covered No. 24 wire 2" long and one piece 5" long. "Pollenize" last 1/2" of 2" pieces (see Flower Centers). Let dry. Twist 5" piece in half and hammerhead it (see Fig. 1). Dye all pieces yellow.

Bend a piece of No. 16 stem wire into a small loop at one end. Bind stamens

together with small piece of No. 24 wire, 1/2" up from bottoms. Run bottom ends under loop of stem wire and twist back (see Fig. 2). Pinch stem wire loop together. Cut 1/4 of a cotton ball and wrap around junction with glue. Tape junction but do not tape down wire.

Petals. Cut 6 pieces of No. 24 covered wire 2" long and dye yellow for petals. Cut 6 petals (see Techniques) and glue wire so bottom end is at base of petal. Curve petal with wire underneath; petal will bend away from you.

Crinkle center (see Techniques), working center flat, not folded. Pull cloth from both sides to center (see Fig. 3). Immediately cup center by placing fingers 3/4" below pinked edge.

Glue base of center on taped stamen base. Shape around so edges meet and let dry. Then, with a toothpick, run a

thin line of glue along top edge of A (see pattern), fold edge B over and press together. Let dry.

Run the neck of each petal in glue and place around the center base, each petal overlapping slightly and top of petal even with center pinked edge. Let dry, then tape. Do not run tape down the stem wire.

Glue on a commercial calyx, or make a cotton calyx and glue to bottom of daffodil. Tape stem twice to give bulk. Glue and tape bract piece in place (see Fig. 4).

Leaves. Put leaves together with a 10" piece of No. 24 wire glued between to within 1/4" of top. Tape leaves onto stem opposite each other.

Carefully roll back a 1/2" collar on flower center, bend flower below calyx and bend leaves away from stem.

Rose

Materials. Silk piece, 12" x 50"; matching color velvet piece, 2" x 7"; green poplin piece, 3" x 5"; 12 pieces of No. 24 covered wire, 18" long.

Cut. From patterns on page 49, cut 3 large, 1 medium, and 2 small petals in silk. Cut 2 calyx pieces in green poplin. Cut holes in center. Cut 1 single petal in velvet and cut 8 leaves in silk.

Dye. Dye all petals yellow and all leaves green. Cut holes in rose petals as shown on patterns. Cup center of sections and curl edges of 2nd, 3rd and 4th petals (see Techniques).

Form 1/4 of a cotton cosmetic ball around a doubled 6" piece of No. 24 covered wire. Twist tightly to form an oversized cotton swab. Slide 1 small rose petal up wire and, with a dab of glue, shape one section around cotton as tightly as possible. Taking each section in turn, overlap and shape around center, touching with glue as needed.

Be sure to conceal center. Flare out the last section to make partly opened bud. Finish with a calyx piece glued up on bud.

With 1/2 of a cotton ball, make another center using a doubled 10" piece of No. 24 covered wire. Working the same way as for bud, form the center of the rose with the second small petal. Do not bind too tightly; leave slightly open.

Petals. Cut 4 pieces of No. 24 covered wire, 2 1/2" long. Make oval loops and glue on upper side of each section of 2nd petal. Let dry. Slide up stem to center petal. Working one section at a time, shape snugly around center, overlapping base of sections as necessary. With a small piece of No. 24 wire, wrap base to hold in place.

Cut 12 pieces of No. 24 covered wire, 3" long. Loop and glue six wires on undersides of sections of petal 3, and

upper sides of sections of petal 4. With small amount of glue on top of wire pieces on petal 4, place last petal 4 on top and press into glue.

Slide petal 3 up stem and, alternating openings, shape around petal 2, holding with glue where needed. Work petal 4 around outside the same way and shape as desired. Glue in velvet single petal between petal sets 3 and 4 where desired. Spread glue on upper part of calyx and slide up stem, shaping around base of rose.

Leaves. Cut 2 pieces of No. 24 covered wire, 3" long, and glue to underside of two leaf pieces. Tape each separately, then tape onto bud stem close to bud. Tape stem of rose, working bud stem in at top of rose. Cut 6 pieces of No. 24 covered wire, 5" long. Glue to back of remaining leaves and tape into a cluster of 3 leaves as shown. Tape one cluster close to base of rose, the other one 2" below.

Peony

Materials. Silk piece, 18" x 50"; velvet piece, 2" x 24"; green poplin, 12" x 30"; 12 pieces No. 16 stem wire, 18" long; 11 pieces of No. 24 covered wire, 18" long; plastic tubing; floral tape.

Cut. Following the patterns on page 49, cut 4 large and 2 small peony petals in silk. Cut 4 peony centers in velvet and 2 in silk. Cut a center, 1 left, and 1 right leaf in both small and large size in silk and green poplin. Cut 2 peony calyx pieces in green poplin, punching hole as shown in pattern.

Dye. Working from center with red dye, color large and small peony petals, leaving a slight white edge. Cut or punch hole in center and crinkle (see Techniques). Dye velvet and silk centers yellow. Dye silk leaves in varying shades of medium and medium-dark green.

Stamens. Use pliers to bend a small loop at the end of a 12" piece of No. 16 stem wire around a 1/2 cotton ball and tighten. Form the cotton into a pillow and cover with two pieces of

silk centers. Wrap tightly at base with a small piece of No. 24 wire.

Petals. Cut 10 pieces of No. 24 covered wire 3" long and 5 pieces 2" long. Form into long ovals, twisting ends together slightly. Using the longer pieces on the large petals and the 2" pieces on the smaller petals, glue one oval to each section of one petal, keeping the twisted end 1/4" up from center hole. Touch top of wire oval with glue and set second petal on top to make a double petal. Let dry.

Cut or punch holes in velvet centers. With scissors points, carefully snip centers, one at a time, from edge to within 1/8" of center hole.

Holding stem wire upside down in hand, spread glue around base of silk center and slide the velvet circles on the stem one at a time, using a small amount of glue between each circle. Cup in hand to shape, and let dry.

Still working upside down, spread a small amount of glue around last cen-

ter circle bottom, 1/4" from stem. Cup small silk petal set by holding in one hand and running thumb of other hand up wire ovals. Slide on stem wire and press into glue. Repeat the shaping and gluing with the two larger petal sets, being sure petal cuts alternate. Let dry.

With scissors blade, slightly curl the 4 flying ends of the calyx away from the center. Glue a 1/2 cotton ball around base of flower petals; wrap with floral tape to hold in place. Spread glue on upper section of calyx, slide up stem and press against flower and around cotton base. Tape the stem, add tubing, and tape again.

Leaves. With 8" of No. 16 stem wire between a silk and cotton piece, put the larger leaves together. Wrap with floral tape. Using 5" of No. 24 covered wire tinted green, put right and left leaves together the same way. Add to center leaf stem, 3" down from base of larger leaf. Insert cluster into tubing, and tape in place.

Poinsettia

Materials. Silk piece, 10" x 28"; 1 piece of No. 16 stem wire, 18" long; 6 pieces of No. 24 covered wire, 18" long.

Cut. Following the patterns given on page 46, cut 10 large petals, 8 medium petals and 6 small petals in silk. Cut 6 leaves in silk.

Dye. Dye petals a solid deep red and dye leaves dark green around edges, lighter green toward center.

Stamens. Use purchased centers, if possible. To make each stamen, glue a small red bead to No. 24 wire; surround with bread dough, dyed yellow (see Flower Centers): Make 9 stamens.

Bind three stamens together with tape. Make three such clusters.

For stamen center, make a small cotton tip on a loop of No. 16 stem wire. Cover with a scrap of silk, dyed green;



STAMEN CENTER

Wrap stem with tape

wrap with tape at bottom. Place clusters around center; bind with tape.

Petals. Cut 5 pieces of No. 24 covered wire 5" long, 4 pieces 4" long, and 3 pieces 3" long. Dye red. Glue wires between sets of petals, starting 1/2" down

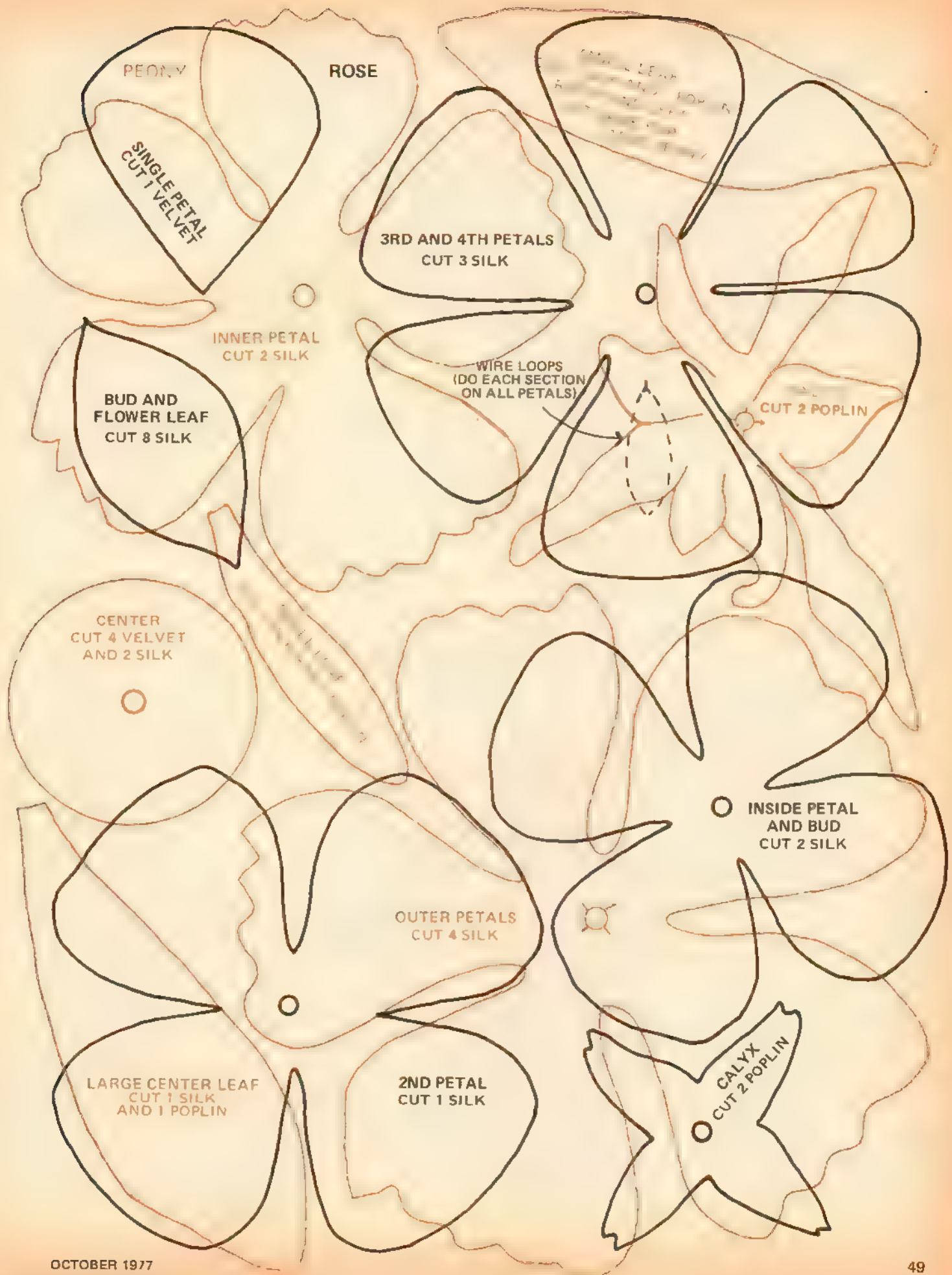
from top, using 5" pieces on large petals, 4" pieces on medium petals and 3" pieces on small petals.

Fit 3 small petals equidistant around stamen cluster and tape in place on the stem wire. Now add 4 medium petals equidistant around stamens. Add 5 large petals, equidistant around center. Bend petals back away from stamens. Using a piece of cotton ball, "fatten" base of flower and tape again.

Leaves. Cut 3 pieces of No. 24 covered wire 6" long. For each leaf, glue two leaf pieces together with wire between, starting wire 1/2" from top. Make 3 leaves. Tape leaves to stem 2" apart, starting 2" below base of flower. ■

Diane Thomas, our contributing artist, is the author and illustrator of two craft books, "Silk Ikebana" and "More Silk Ikebana," on the making and arranging of Japanese silk flowers. The books are available in craft stores, or you may write to Hunter Publishing Co., Dept. CT, P.O. Box 9533, Phoenix, Arizona 85068. Ms. Thomas has also written articles that have appeared in over fifty national publications, many illustrated with her own photographs, and she is currently teaching classes in silk flower making.





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Focus on Crafts (from page 18)

Indoors, place the open or sheet-covered side not more than 3" from a

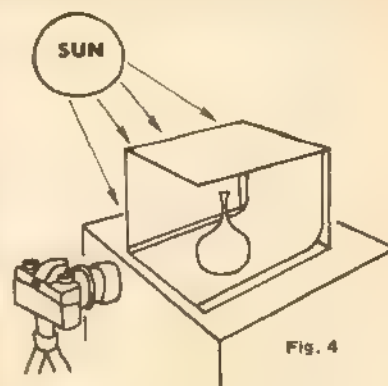


Fig. 4

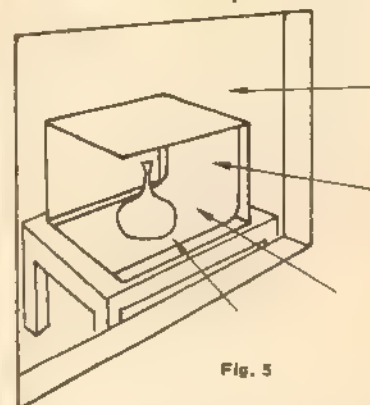


Fig. 5

window that doesn't have direct light coming through it. Use a window that faces north or south for a consistent light source.

Fig. 6. To photograph several small pieces together such as jewelry, posi-

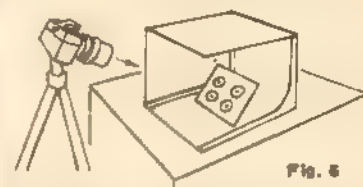


Fig. 6

tion them in a shallow tray; then use a small dab of clay to hold them in place. Prop the tray up inside the box. Later, when you put the camera on the tripod, you can adjust the camera angle so that the lens is parallel with the surface of the tray to get a straight-on shot.

Hanging Pieces

Larger pieces, such as weaving and macrame, may be hung outdoors on a white background or directly on the side of a building. Choose an overcast day when the light is soft and consistent. Direct sun is undesirable because it may cause harsh shadows and may change the color in the slide.

Taking the Photograph

Set the ASA setting on the camera to match the ASA of your film.

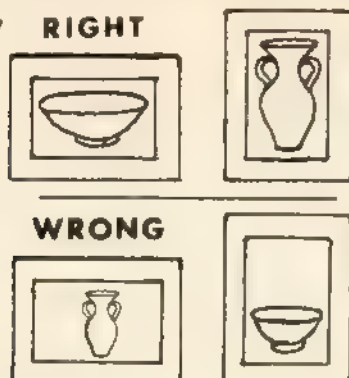
CRAFTS 'N THINGS

Load the camera and shoot off a couple of frames to be sure the film is completely advanced.

Place the camera on the tripod facing the open end of the box, and screw on the cable release. For most medium to large crafts, use the normal lens. For something the size of a cup, use the close-up lens. For earrings, rings, etc., more than one close-up lens may be necessary.

Fig. 7. Raise or lower the tripod and/or move the camera and tripod closer or farther from subject to get the best composition. You want to fill the viewing frame in the camera as much

Fig. 7 RIGHT



as possible with what you are photographing. Look carefully through the camera viewfinder to be sure you are getting all the subject and a little background around it.

If the object is taller than it is wide, turn the camera sideways to get a vertical slide.

For objects wider than they are tall, take a horizontal slide.

With the camera in position, you must now determine your exposure — the shutter speed and the f stop. The shutter speed controls how long the shutter is open. The f stop controls the depth of field that will be in focus. The larger the f stop number, the greater the area in focus; the smaller the f stop number, the smaller the area in focus.

If your camera has a preview button, use it as follows to determine the f stop to use for the depth of field you want. Focus on the subject and then push the preview (or stop down) button while looking through the lens. As you push the preview button, the scene will get darker; let your eyes adjust to the darkness. While still holding down the preview button, move the f stop ring back and forth several times, and watch the depth of field become greater or smaller. Set the camera on the f stop that gives you what you want.

OCTOBER 1977

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Then, turn on the light meter and adjust the shutter speed to center the needle in the viewfinder. Use any shutter speed up to and including 1 second. If it takes an exposure time of more than 1 second to center the needle, use a smaller f stop number. In this case, set the shutter speed on 1 second and adjust the f stop ring until the needles are centered. You may have to readjust the placement of the camera to get your depth of field.

If necessary, readjust the focus. Gently squeeze the cable release to make an exposure and advance the film.

Bracketing for Correct Exposure

Because the light meters in all cameras vary in accuracy, on your first roll of slides, vary your shutter speed to either side of the speed it took to center the needle. For example, if $\frac{1}{2}$ second centers the needle, shoot one frame at $\frac{1}{2}$ second, one at 1 second, and one at $\frac{1}{4}$ second, leaving the f stop at the same setting for all three exposures. This is called bracketing your exposure. Write down what shutter speed and f stop you used for each shot. When you get your first slides back, match what you did with what you got. Then if, for example, you see that a 1 second exposure consistently looks better than the $\frac{1}{2}$ second your light meter indicated, use one shutter speed slower than your light meter tells you from now on. If the $\frac{1}{4}$ second looks better, use one speed faster than your light meter tells you.

NOTE: When you send slides to juried shows or craft shops, do NOT use your experimental slides that are over- or underexposed. Instead, have duplicates made of the best ones. Or, better yet, set the scene up again; then, use the correct exposure and shoot as many slides of it as you think you will need.

Good luck with your photography! ■



Tom Clark is a professional photographer and also a consultant for National Crafts Limited, Gapland, Maryland 21736. National Crafts Ltd. produces large retail fairs open to craft professionals. Tom is married and resides with his wife in Rhoadersville, Maryland.

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New Books of Interest

SEWING WITH YARN by Barbara Carner Schwartz. J. B. Lippincott Co., East Washington Square, Philadelphia, PA 19105. \$3.50. 80 pages.

Been shopping lately? Clothing and home accessories are getting awfully expensive, and do-it-yourself sewing seems more and more worthwhile. If you've been wanting to learn how to sew, but don't know where to begin, then "Sewing With Yarn" is a must.

There's nothing scary about yarn and a large needle. In fact, sewing with yarn can be a lot of fun! Once you know four basic stitches — running stitch, tack stitch, backstitch and blanket stitch — you'll be able to whip up purses, halters and much more.

"Sewing With Yarn" will even teach you how to make your own patterns. And you will probably want to adorn your creations with decorative designs using the chain stitch, satin stitch or cross stitch.

The instructions are "sew" simple, you'll wonder why you ever hesitated to take up sewing by hand. There are many close-up photographs by Edward Stevenson which are self-explanatory.

When you've learned the basics about stitches, materials and patterns, and have become familiar with some of the sewing "lingo", you'll be ready to conquer a sewing machine. Today a running stitch, tomorrow a wardrobe!

Whether or not you've chosen sewing as an avocation, you'll surely find "Sewing With Yarn" a worthwhile addition to your craft library.

THE POTTER'S COMPANION by Tony Birks. E. P. Dutton & Co., Inc., 201 Park Ave., New York, NY 10003. \$4.95. 208 pages.

Take a stroll past pottery exhibits at a local art gallery or museum, and you will be amazed at the graceful durability of pots that have survived many centuries. You may, at the same time, marvel at the aesthetic qualities of modern clay sculpture.

If you've been curious about the age-old appeal of pottery and would like to try your hand at this craft, "The Potter's Companion" is for you. Tony Birks has written a generously illustrated guide to pottery with explicit instructions for selecting materials, preparing clay and glazes and for molding, firing and decorating pots.

If you're already into pottery, explore the later chapters, which deal

(Continued on page 60)

OCTOBER 1977



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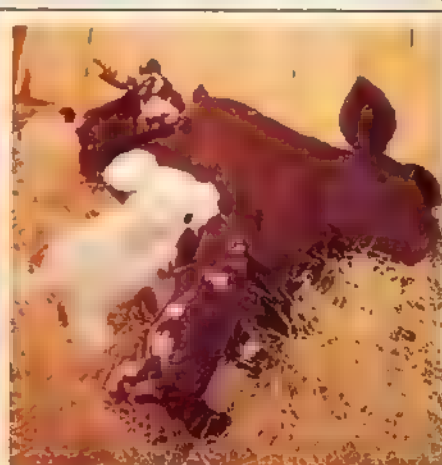
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WOOD PARTS		
Pcs.	Size	Part
1	$\frac{1}{4}$ " X 10 $\frac{1}{2}$ " X 13" Wood	Base
2	$\frac{1}{4}$ " X 7 $\frac{1}{2}$ " X 9 $\frac{1}{2}$ " Plywood	Roof
2	$\frac{1}{4}$ " X 2 $\frac{1}{2}$ " X 5 $\frac{1}{4}$ " Plywood	Sides
1	$\frac{1}{4}$ " X 8 $\frac{3}{4}$ " X 9" Plywood	Back

Materials

Since the stable is designed to have a rustic appearance, the choice of wood is not important, although $\frac{1}{4}$ " striated fir plywood is recommended for sides, back and roof. You'll also need a hand saw; scroll saw; drill; brads; small screws; glue; tree branches; paint; dark brown stain; paint brush; figurines, purchased or made from corn husks (see pages 30 and 31). If you wish, you may attach a music box. (To order music box movements, see end of article.)

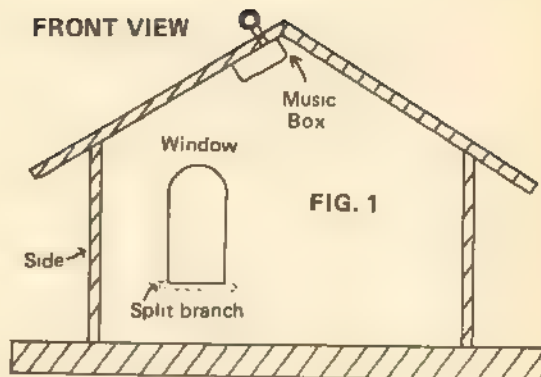
Instructions

Fig. 1. With the hand saw, cut the base, roof, sides and back. With the scroll saw, cut out the window in the back piece.

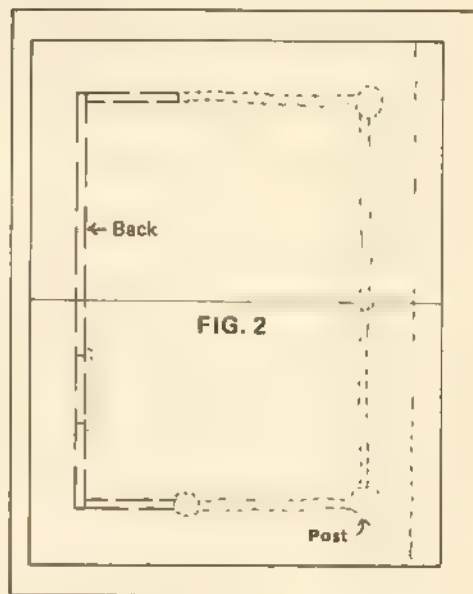
Figs. 2 and 3. Assemble and glue the sides and roof on the base. Then, cut the top of the back piece to fit the slant of the roof and glue in place. Cut pieces of tree branches for the roof supports and use small twigs to connect the posts. Use brads and glue to fasten the branches in place. Glue a split branch beneath the window (see Fig. 1).

If you plan to mount a music box under the roof, drill a hole in the roof to allow the winding key to project. The key unscrews from music box mechanism to permit its installation. Fasten music box to roof panel with small screws.

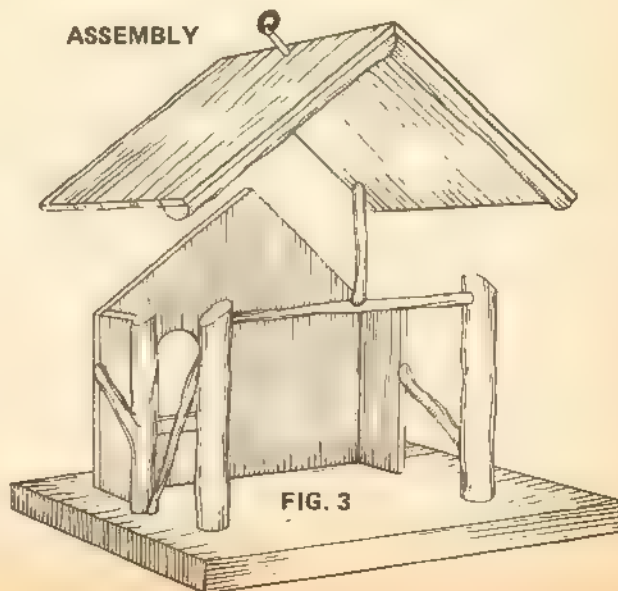
Coat the top of the base with glue, and sprinkle sawdust on the wet glue to form a sand-like surface. When dry, paint the base dark green. Use dark yellow paint for the roof and dark brown for the sides and back. ■



FLOOR PLAN



ASSEMBLY



The stable shown is one of the over 700 patterns for wood working projects published by Craft Patterns Studio. Imported Swiss music box movements adaptable to Craft Pattern projects are available for only \$2.30 each, postpaid. Among the selections is "Silent Night." To order the music box movement, send check or money order to Craft Patterns, Dept. CT, 2200 Dean St., St. Charles, IL 60174. For the new, illustrated Home Ideas Book, listing over 700 wood-working patterns, send 60¢ to the above address.

Clay Jewelry

HOMEMADE CLAY

To make the dough, combine $\frac{1}{2}$ cup of cornstarch, one cup of baking soda and 5 ounces of water in a saucepan. Mix thoroughly. Stir constantly over low heat until the mixture has the consistency of putty. Transfer the dough to a bowl, cover with a damp cloth, and let cool. Then, knead the dough like bread and keep in the covered bowl while using. If you want to store the dough for a couple of days, wrap it tightly in plastic wrap or plastic bags. (This recipe makes enough clay to make all of the projects shown in this article.)

GENERAL DIRECTIONS

Cover working surface with waxed paper. Shape the clay as desired, or shape as indicated for each project shown. To make a hole in the bead for stringing, pierce the bead with a darning needle; then remove needle.

To etch a design on the clay, use a toothpick. Then let clay piece dry overnight.

When completely dry, paint with acrylic paint or permanent felt marker. Paint around the hole; then insert a toothpick to hold while you paint around the rest of the bead. Insert toothpick into plastic foam or clay until paint is dry.

Coat the finished beads with clear plastic lacquer or clear nail polish for more durability.

TURQUOISE NUGGETS

For each nugget, roll clay into a small pea-size ball; then squeeze into an irregular shape. Pierce, and let dry. Mix blue, green and white acrylic paints to make turquoise. After paint is dry, paint on brown markings. To highlight the nuggets and add realism, you can dilute white paint with a little water and wipe it on the beads at random with facial tissue; then dry. Coat with clear nail polish.

To string the beads on a fine chain, remove the ring at one end of the chain, thread the beads onto the chain, and then replace the ring.

BRANCH CORAL NECKLACE

Roll tiny pieces of clay between your fingers to form elongated, uneven shapes. Make a hole through each bead with a needle; lay on waxed paper to dry. Paint with pale pink or coral shade of paint; let dry. Coat with clear nail polish. String on a fine linen cord.



A kitchen-tested recipe lets you make your own turquoise, coral and enamel-like jewelry. Easy-to-make clay gives startling results!

MOD NECKLACE

For the small beads, roll clay between your palms to the size of a large pea. Pierce center with a large darning needle. Flatten beads or leave them in ball shape. Let dry.

Roll five pieces of clay, about 2" long and $\frac{3}{8}$ " in diameter. Flatten one end of the roll, and make a hole through the flattened end. Paint; let dry. Add design, if desired, with a contrasting color. Coat with clear lacquer.

String the beads alternately on a rayon macrame cord, tying a knot at each end of the beading.

DECOUPAGE BEAD NECKLACE

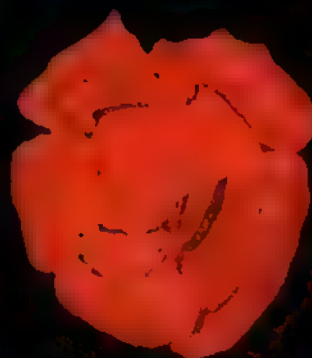
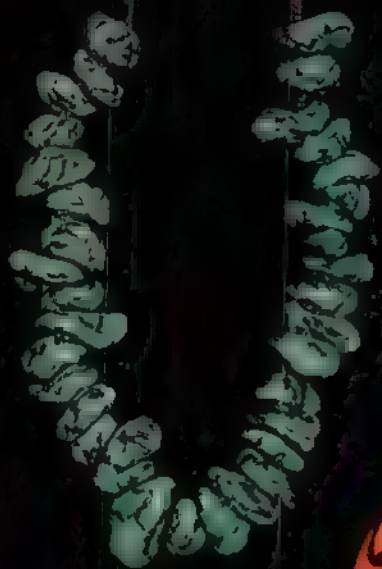
Roll a piece of clay between your palms to make an elongated bead. Cut off the ends to make them flat. Use a knitting needle to make a hole through the length of the bead, first from one end of the bead and then from the other. Shape the bead so that it curves slightly, and let dry.

To make your own decal, select a tiny design from a greeting card or gift wrap paper that will fit nicely on bead. On the face of the design, brush on at least six coats of a commercial glue and glaze product, such as is used in decoupage. Let dry between coats, and be sure to clean brush each time. Let coated print dry overnight after applying final coat.

Then soak the print in warm water, gently rubbing off the backing; just the coated design will remain. Coat the bead with the glue and glaze coating, and position print on the bead. Apply another coat over all. String bead on a leather thong shoelace, and tie around your neck.

Homemade clay - shape it!

Make turquoise, coral
and other pretty beads.



THUNDERBIRD PENDANT

Trace thunderbird to make a paper pattern. Lay a ball of clay, about the size of a table tennis ball, on waxed paper. Press to flatten a little; then sprinkle with colored fine gravel (available at craft stores). Roll out with a rolling pin, adding gravel if necessary, until clay is about $\frac{1}{8}$ " thick and larger than the pattern.

Lay the thunderbird pattern on the gravel surface of the clay, and cut around the pattern with a craft knife or sharp paring knife. Reshape the clay a bit if necessary.

Insert a needle or a piece of spaghetti through the top of the head to make a hole for stringing. Work the spaghetti from side to side to make the hole without moving the position of the thunderbird. Remove spaghetti, and let clay thunderbird dry overnight.

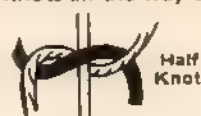
Cut the thunderbird pattern from light weight cardboard, and glue to the back of the pendant for extra strength.

The gravel on the front may be painted if you want it a different color. Paint feet, beak and eye, and the edges of the pendant and the cardboard. Let dry; then coat with two or more coats of glaze.

To make macrame chain necklace for hanging thunderbird, use three strands of embroidery floss: one 36" long and two 90" long. Thread three strands through hole of thunderbird's head. Center bird on all strands.



The 36" cord is filler cord; the 90" strands are knotting cords. On each side of pendant, use three strands to work half knots all the way to end.



Repeat for other side. Knot three strands together on each side.



THUNDERBIRD
ACTUAL SIZE PATTERN

FLOWERED PENDANT

Flatten a ball of clay to make an oval, about $\frac{1}{8}$ " thick. Air dry for a few minutes. Then use a toothpick to etch a design in the center. Let dry.

For a hanger, make a small roll, about $1\frac{1}{2}$ " long. Flatten, and bend into a "U". Place it over the top of the oval for sizing. Then slip the hanger off and apply glue to both inside ends of the

"U". Place the hanger back on the oval and let dry thoroughly.

Paint the entire pendant with acrylic paint; then use a fine brush to paint in the etched design. Coat with 3 coats of clear lacquer, or clear nail polish, letting dry thoroughly between coats. Run a thin chain or cord through the "U" hanger, and it's ready to wear.

ROSE PIN

FIG. 1



Roll out a ball of clay about the size of a marble. Press to shape for the center of rose. When it dries a little, cut off end so that bottom is flat.

FIG. 2



To make the second set of petals, press your thumb into another ball of clay to make a cup shape.

FIG. 3



Set the center into the cup shape, pressing them together gently; let them dry completely.

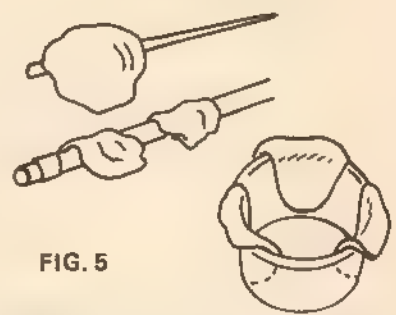
FIG. 4



Add single petals one at a time to finish the rose. To make a single petal, press a ball of clay flat to make a disc.

Then press to make the petal thinner around the top edge. Roll sides of petal so they curve in slightly.

FIG. 5

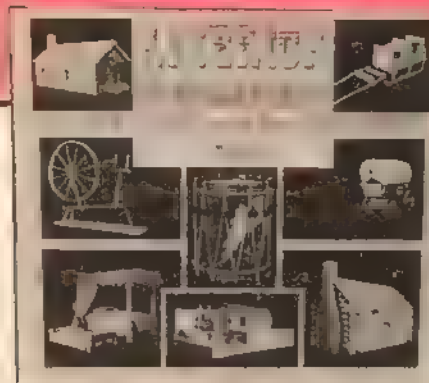


To curve down the edges of the outer petals, shape them as in Fig. 4, and then place them with the top over a toothpick, a pencil, or a medicine cup to shape them as they dry.

When petals are dry, paint with acrylic paint. Use clear craft cement to glue the petals around the center form.

Finishing. Glue a small mound of cotton to a 1" circle of cardboard; glue to the bottom of the rose. Glue a pin to the cardboard. Coat the finished rose with clear glaze.

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Books of Interest (from page 53)

with more sophisticated tools and designs. References are included for additional information about suppliers and professional organizations.

According to the author, there are two types of potters — "pot-makers and "pot decorators."

For the benefit of pot-makers, Mr. Birks describes the three methods of shaping clay — throwing it on a wheel, forming it by hand and casting it from molds. Each method has its own potential for exciting results. Once you've gained an understanding of the clay's tactile properties and know what to expect, you will be able to control its behavior like a pro.

If you're a pot decorator at heart, you'll enjoy recipes for making your own glazes, along with a discussion of successful designs. The more you know about the alternatives involved in decorating, the more confident you will be in creating unique motifs.

Contrary to what you might find in an art class, Mr. Birks advises beginning potters to jump right into the experience of preparing stoneware (which requires less precision than earthenware) with a good electric wheel (which is more fun than hand-shaping clay).

Progress is bound to be slow at first, no matter which technique you use, but "The Potter's Companion" is full of tips for helping you avoid the pitfalls of inexperience. With such a reassuring guide, you'll soon discover the exhilaration of beholding your very own pottery, fresh from the kiln!

THE ART OF WOODCARVING by Jack J. Colletti. Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632. \$4.95. \$10.95, hardcover. 138 pages.

"Anyone can carve!" This is Jack Colletti's premise, and he's written a book to prove it. It's so easy to carve wood that primitive man was able to shape wood with crude tools. With the right equipment and a little know-how, you, too, can learn to carve.

"The Art of Woodcarving" will guide you in choosing wood (some types are easier to work with than others) and basic tools you will need: chisels, oilstones, rifflers, a rasp, scrapper, whisk broom and carver's mallet. Don't let the terminology scare you — it's all defined in plain English.

Every possible cut is described, with diagrams and illustrations to help. You'll start out with simple grooves and indentations (chase carving) and progress through designs that are raised from their background (relief carving) to those with the background removed (pierce carving) and three-

(Continued on page 62)

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Books of Interest (from page 60)

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Jack Colletti is a master of this art form. He has drawn upon his lineage of sculptors and cabinet makers to learn the ins and outs of carving, and he shares this heritage with you in "The Art of Woodcarving."

A CHILD'S COMFORT: Baby and Doll Quilts in American Folk Art by Bruce Johnson. Harcourt Brace Jovanovich, Inc., 757 Third Ave., New York, N.Y. 10017. \$6.95, \$12.95, hardcover. 116 pages.

Antique quilts are especially cherished among the memorabilia of early American life, and it's easy to understand why. Who can help being overcome by an attack of nostalgia upon close examination of a very old quilt? It is apparent that each stitch was done in loving anticipation of the joy it would bring for many years.

And who would be able to impart a finer appreciation of such handicraft than Bruce Johnson, director of the Museum of American Folk Art? He has carefully selected 64 quilts from a recent exhibit for illustration (48 are in full color) and included descriptions which give the origin of each.

The opening chapters of "A Child's Comfort" step back in time to discuss the lifestyle of American families before and after the Industrial Revolution. As Mr. Johnson explains the shift from an adult-centered to a youth-centered society and from self-contained family units to fragmented remnants of traditional structures, there is a contagious sense of sanctity for relics of days gone by.

At this point, if you've been the least bit curious about quilting, you're bound to absorb the section on "How to Make Your Own Child's Comfort." You'll learn how to take measurements and select materials, colors and designs to suit your special needs.

Included are patterns and instructions for making four quilts: Chinese Coins, Log Cabin, Baby's Blocks and Star of Bethlehem.

Whether your quilts are old or new, you'll want to learn how to clean and care for them. Quilts must be protected from the effects of mold, air pollution, insects and sunlight, and "A Child's Comfort" will show you how this is done.

(Continued on page 64)

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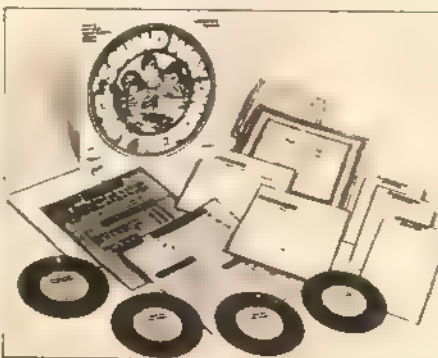
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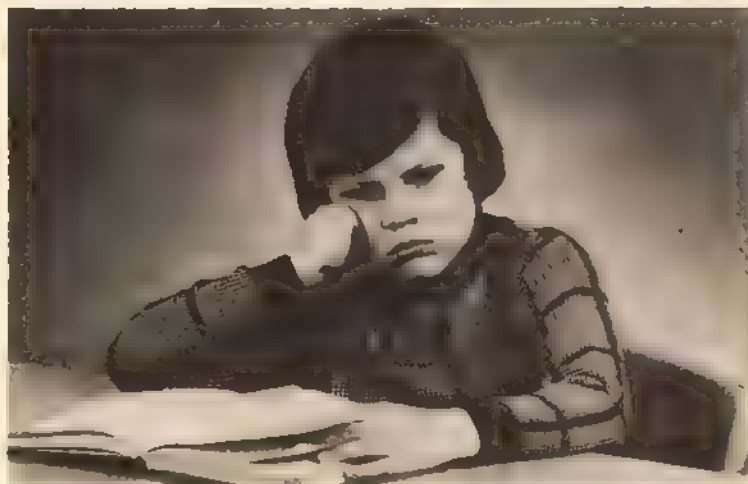
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Books of Interest (from page 62)

"A Child's Comfort" is written with sincere appreciation of design and workmanship showing attention to artistic detail. Mr. Johnson observes that, with mass production, "...the making of a child's quilt became largely an act of sentiment, a way of expressing one's affection for a child, a means of feeling connections with the traditions of the past." This sense of "comfort" is, perhaps, more appealing today than ever before.

Approaching Design Through Nature: THE QUIET JOY by Grace O. Martin. The Viking Press, 625 Madison Ave., New York, NY 10022. \$12.50, hardcover. 136 pages.

Creativity cannot easily be measured because everyone is potentially creative. In terms of crafts, there is a certain amount of pleasure to be gained by following directions to complete a project (this is, after all, how the basics are learned). But there is absolute joy in designing original creations as a means of self-expression.

Grace O. Martin has captured this refreshing sense of joy by "approaching design through nature." Her three steps to design are awareness, exploration and simplicity, and she is certain that awareness can be acquired — or, rather, re-acquired, since we are all born with an innate curiosity about our environment.

By consciously developing your attentiveness to nature's designs, by taking note of your observations and seeking textures which mimic the textures and hues in your mind's eye, you will discover a rewarding outlet for creativity. It's as simple as looking through a window, exploring a nature trail or feeling the earth and its vegetation with eyes closed.

The impression you choose to interpret can be done in any number of ways — through batik, applique, weaving, couching, darning, etc. You can work with natural looms from branches and vines, and you can make natural dyes from moss, flowers, acorns, insects and plants.

Mrs. Martin's writing portrays her own respect for the wonders of nature. Of October she writes, "The sky is a scrubbed-clean blue"; of spring: "Soft warm rain makes sodden sponges of the moss." And snow-covered berry clusters are "the harvest of summer held in the deep-freeze of winter."

There are numerous photographs of natural settings and textile designs. Suitable quotations from poets and philosophers are interspersed throughout the text.

Hopefully, you will decide to follow the trail that Mrs. Martin has so clearly

CRAFTS 'N THINGS

marked, remembering her message: "...that every individual's micro-environment teems with great beauty, limitless inspiration for design, and that every individual's enjoyment of life can be measurably increased with a sharper acuity."

CREATING SMALL WOOD OBJECTS AS FUNCTIONAL SCULPTURE by *Dona Z. Meilach*. Crown Publishers, 419 Park Avenue South, New York, NY 10016. \$5.95 (paper) and \$10.95 (cloth). 248 pages.

This book offers a storehouse of fascinating wood ideas for the experienced craftsman and the novice alike. There are photographs and instructions for an enormous range of superb pieces. Much of the success of the book is due to the wide scope which Dona Meilach has in her approach to wood objects. She traveled across the continent photographing projects and discussing wood objects with artists. Her diligence has paid off, because the book she has created is a pleasure to look at and would serve as an inspiration to anyone interested in wood.

The author is unafraid to present ambivalent attitudes in working with wood. She gives value to artists who use traditional tools with a practiced hand driven with utmost control, to artists who carve a bowl with a chain saw and finish it with power tools, and to wood artists who use jeweler's techniques and tools. Then she lets the reader determine which method he finds most appealing.

The first chapter, "Heritage of Functional Wood Objects," states that wood objects used as functional pieces have existed since the dawn of civilization. The reader travels from the 16th Century B.C. and the objects of the Egyptian early dynastic period to today's trends in wood. The history of wood objects in Africa and Japan are especially fascinating. The primitive African belief that spirits reside in the wood of a tree, even after it is chopped down, necessitated an entire ritual and a series of sacrifices before a tree was felled. The Japanese netsuke, an intricate, carved wooden container on the end of a cord used for carrying medicines on one's belt, came into being because the kimono has no pockets! Delicious bits of trivia!

In addition to the history of wood, the book covers all facets of wood and the creation of wood objects: the structure and physical properties of wood, the turned wood object, inlay and marquetry and constructing and carving. Beautiful bowls and goblets, canes and staffs are just some of the wood articles featured. There's a selected bibliography for those who want

(Continued on page 67)

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Chain Stitch (ch). Make a loop near the end of the yarn. Draw the main length of yarn through the loop (Fig. 1). Insert the hook in the new loop, and pull both lengths of yarn to tighten the loop on the hook. Loop is now ready to make first ch stitch. Hold the hook in right hand and make second ch st, with yarn over hook (Fig. 2), and draw through loop. Repeat this ch st for required length or as directed. Any stitch desired may be worked on this foundation ch.

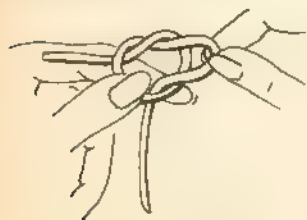


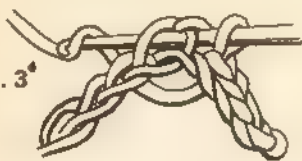
Fig. 1

Fig. 2



Slip Stitch (sl st). Make a ch desired length. Insert hook in second st from hook (see Fig. 4), thread over hook and pull through ch and through loop on hook (Fig. 3). Continue in this manner across ch. This stitch is used in joining and wherever an invisible st is required such as joining a row, forming a loop or for shaping a garment.

Fig. 3



Single Crochet (sc). Chain for desired length, skip 1 ch, insert hook in second ch from hook (Fig. 4), thread over hook and pull through ch. There are now 2 loops on hook (Fig. 5). Thread over hook (Fig. 6) and pull through both loops (Fig. 7), insert hook in next st of ch and pull loop through. Repeat from Fig. 5. across the ch, ch 1, and turn.

Fig. 4



Fig. 5



Fig. 6



Fig. 7



For the second row, insert hook through both loops of sc, and continue working 1 sc into each st. For succeeding rows of sc, ch 1 to turn, insert hook in top of next stitch picking up both threads or loops of stitch and continue same as first row.

Unless otherwise instructed, pick up both loops of st. When only the back loop of stitch is picked up, it forms a rib and is called a rib or slipper stitch.

Double Crochet (dc). Ch for desired length, thread over hook, insert hook in fourth ch from hook (Fig. 8). Draw thread through (3 loops on hook as in Fig. 9), thread over hook and pull through 2 loops (Fig. 10). Thread over hook and pull through 2 loops (Fig. 11) — completing dc. Thread over hook, insert in next st of ch and repeat in same manner from Fig. 9 across ch. For succeeding rows, ch 3, turn and work next dc in second dc of previous row. The ch-3 counts as 1 dc.

Fig. 8



Fig. 9

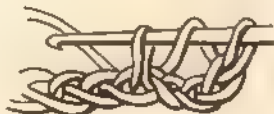


Fig. 10



Fig. 11



Short Double Crochet (s dc) or Half Double Crochet (h dc). Ch for desired length, thread over hook, insert hook in third ch from hook, draw thread through (3 loops on hook), thread over hook and draw through all three loops on hook (Fig. 12). For succeeding rows, ch 2 to turn and work 1 s dc in each s dc across row.

Fig. 12



Treble Crochet (tr c). Ch for desired length, thread over hook twice, insert hook in fifth ch from hook (Fig. 13), draw thread through (4 loops on hook), thread over hook, pull through 2 loops, thread over, pull through 2 loops. For succeeding rows, ch 4, turn and work next tr c in second tr c of previous row. Ch-4 counts as 1 tr c.

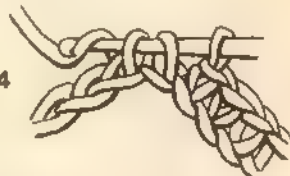
Fig. 13



DECREASING (dec).

For Single Crochet, insert hook in next stitch, thread over, draw through stitch, insert hook in next stitch, thread over, draw through stitch. There are now three loops on hook. Thread over, draw through all 3 loops at one time. 2 sc have been worked together as 1 sc (Fig. 14).

Fig. 14



For Double Crochet, work a dc to the point where 2 loops remain on hook (Fig. 11). Thread over, insert in next st, thread over, draw through st (4 loop on hook). Thread over and draw through 2 loops, thread over, and draw remaining 3 loops. 2 dc have been worked as 1 dc.

INCREASING (inc.). Work two stitches in one stitch each time directed. If directions read increase after every fourth stitch, work 4 stitches and work two stitches in next stitch.

Books of Interest (from page 65)

still more information, as well as a list of wood associations and many sources for supplies.

The book would be a lovely gift for someone who enjoys working with wood or for someone who appreciates beautiful wood objects — and isn't that almost everyone?

CONTEMPORARY SOUTHEAST ASIAN ARTS AND CRAFTS: ETHNIC CRAFTSMEN AT WORK AND HOW-TO INSTRUCTIONS FOR ADAPTING THEIR CRAFTS by *Thelma R. Newman*. Crown Publishers, Inc., One Park Avenue, New York, NY 10016. \$14.95 cloth, \$7.95 paper. 306 pages.

In the modern nations of Southeast Asia, the creator is often anonymous since personal identity of the artist is less important than the piece of art. In fact, the Balinese language has no word for "art" and "artist." To them, art is not a category; it is a way of life. People are expected to surround themselves with things of beauty.

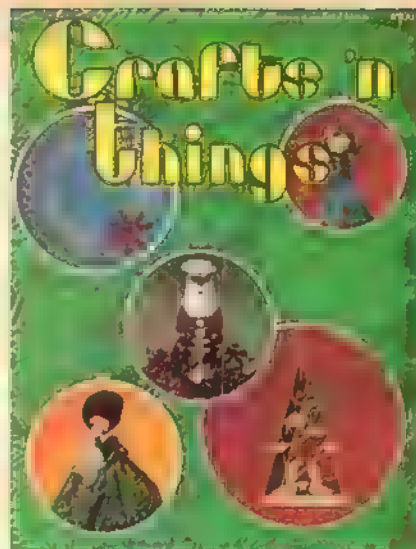
And they certainly do! The beauty and variety of the arts and crafts of the Southeast Asians is breathtaking. Now, Thelma R. Newman brings this beauty to you through her new book entitled "Contemporary Southeast Asian Arts and Crafts."

The various techniques of applying designs to textiles — batik, tie dye, embroidery and applique — are just a beginning. In her presentation of Southeast Asian art, the author includes weaving; plaiting; twining and coiling; bamboo and lacquet; carving in wood, stone and ivory; pottery.

In a special chapter on metalworking, the author describes ancient techniques for lost wax casting, as well as sinking raising, repousse, chasing, filigree and granulation. There is invaluable information on the use of beads and body ornaments, as well as an incredible chapter on various rituals that are expressed in painting, paper and parchment, which includes the integration of masks, head pieces and puppets in ceremony.

The photographs deserve special mention. Most of the photos are by the author or her sons. They are superb. Details of the most minute pieces of work are captured. But equally as impressive, many of the photographs record fascinating faces of a people raised in an environment different from Western culture.

The craft methods are presented in detail so that if the reader wishes to, he can try some of these ancient crafts. And because of the extraordinary photographs and thorough descriptions of the articles, you might be inspired to do just that.



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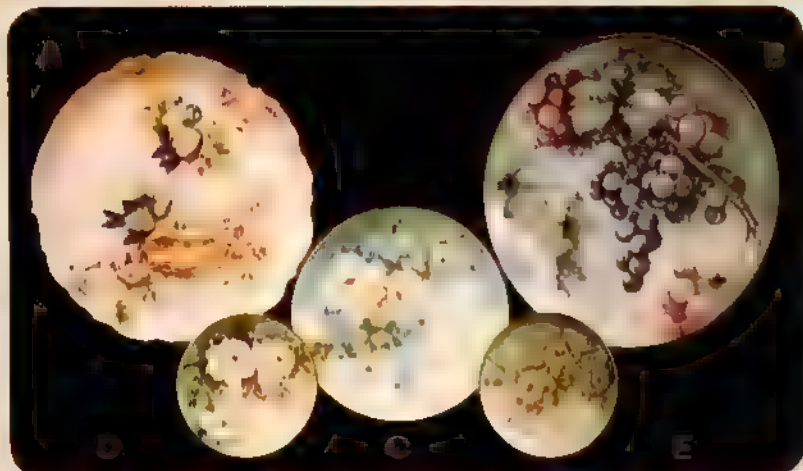
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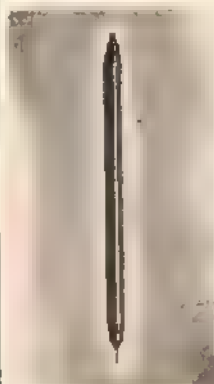
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(Continued on page 74.)

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OR YOUR MONEY BACK!**

Fred Masters—"No matter what I tried—dieting, exercise—I was never able to get rid of the roll of excess inches around my midsection. Then Astro-Trimmer came along and reduced my waistline 6 full inches—from 38½ to 32½ inches—in just 3 days without dieting. The inches have never come back! This has to be, without a doubt, the world's greatest inch reducer!"

Laurie Jensen—"The Astro-Trimmer totally solved my figure problem in just 3 days. That's all the time it took to reduce my waist over 3½ inches—from 28½ to 24½; my tummy 5 inches—from 33½ to 28½. I loved the program, it was fun, it was easy, I didn't have to diet—and the inches stayed off!"

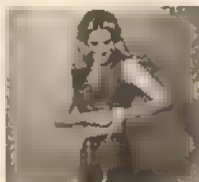
HERE IS HOW IT WORKS:



Laurie wraps the Astro-Belt completely around her waistline before hooking the Astro-Bands to a convenient doorway. She is then ready to perform one of the pleasant, ma verously effective Astro-Trimmer movements—just about 10 minutes.



Now Laurie simply relaxes a few moments with her Astro-Belt in place. Her Astro-Trimmer movements have triggered the Astro-Belt's increased blood flow reducing effect which goes on working even as she relaxes.



After her brief period of relaxation, Laurie removes her Astro-Belt. Already her figure has taken on a new look—already her waist and tummy are tighter and inches of fat have been lost—over 3½ inches from her waist and 5 full inches from her tummy in just 3 brief ten minute sessions.



BEFORE

AFTER

Fred Masters
...6" off waistline in
just 3 days.



BEFORE

AFTER

Laurie Jensen...her
incredible results
in just 3 days.

Startling discovery—thousands of users are finding the Astro-Trimmer to be the most sensationally effective and the most fun to use slenderizer of all time. It is a marvel of ease, comfort and efficiency—and a pure joy to use. The Astro-Trimmer's totally unique design consists of a double layered belt: a soft nonporous inner thermal liner which wraps completely around your mid-section producing a marvelous feeling of warmth and support—and a sturdy outer belt that attaches you to the super duo-stretch Astro-Bands which you hook to any convenient doorway. These duo-stretch bands enhance your slightest movements and transmit their effect—greatly magnified—directly to the inner thermal liner of the belt to produce an absolutely unequalled inch-reducing effect. In fact, for sheer inch loss, the Astro-Trimmer is supreme. Try it for yourself—at our risk—just slip on the belt, hook it up stretch and perform one of the easy-to-do movements in the instruction booklet and watch the inches roll off. Men and women from 17 to 70 are achieving sensational results from this ultimate inch-reducer. Results like these.

Cheryl Long—"Unbelievable! Totally fantastic, yet it really happened—in just 3 days the Astro-Trimmer trimmed 3½ inches from my waist and 6½ inches from my tummy. I just love my slim, new shape!"

Jim Morgan—"With the Astro-Trimmer I actually reduced, firmed and tightened my waistline 5 inches—from 33½ to 28½—in just 3 days—without dieting. Remarkable results from a remarkable product."

Debbi Brandon—"This is truly instant reducing. What a thrill to see 3 inches disappear from my waist and 4 inches from my tummy in just 3 short days!"

How many excess inches can I lose with the Astro-Trimmer? How many excess inches do you have? Look what Fred and Laurie did in just 3 days. Many users lose 2 or more inches from their waists and 2 or more inches from their abdomens the very first day. Not everyone will do this. The degree of inch loss will vary with individual body response. However, this matchless body shaper melts excess inches off the waist, abdomen, hips and thighs with such amazing speed that if your waist and abdomen aren't a total of 4 to 8 inches trimmer after using your Astro-Trimmer for just 3 days and if you don't lose these inches without dieting and in only 5 to 10 minutes a day, you may simply return your Astro-Trimmer and your money will be refunded.

No risk—no obligation—money back guarantee. So-called waist trimmers and reducers are now being nationally advertised for from \$19.95 to \$49.95. Yet the sensational new Astro-Trimmer which trims and slims excess inches far faster, far more effectively than anything we have ever seen—is being offered for only \$9.95 with a complete money back guarantee. If you are not satisfied that the Astro-Trimmer is the fastest, the most effective waist reducer you have ever used, it will not cost you a penny. So if you want a trimmer, more ideally proportioned body—right now—send for your Astro-Trimmer today.

**ORDER NOW FOR A SLIMMER,
TRIMMER WAISTLINE THIS WEEK!**

PAT. PEND. © Copyright Astro-Trimmer 1977
Highway 1 and Callender Road, Arroyo Grande, CA 93420

Astro-Trimmer™ P.O. Box 3140, Dept. CFT-1, Monterey, Ca. 93940

Please send me
not lose a total of from 4 to 8 inches from my waist and abdomen in just 3 days. I can return my Astro-Trimmer and receive my money back.

PLEASE CHARGE TO MY

Charge Account No.

Woman's Waist Size

Name

Address

City

State

Zip

Man's Waist Size

Exp. Date

Money Order

BankAmericard

Visa

No COD's accepted.

I understand that if I do
Astro-Trimmer in just 3 days I can return my Astro-Trimmer plus \$9.95 each for

BUY AND SELL

BOOKS

BILLYE'S DIMENSIONAL PAINTING, Vol. 1 and Vol. 2, \$6.50 each, postpaid. 11x17, 40 pgs., color illustrations, instructions and patterns for palette knife-modeling paste technique. Johnson House, 705 S. Eldorado Rd., Mesa, AZ 85202.

31 MINIS BY PAT, Vol. 1, \$5.50 ppd. More Minis by Pat, Vol. 2, \$6.00 ppd. Mini Happiness by Pat, Vol. 3, \$6.50 ppd. Mini canvas painting books. Color, Instructions, patterns. Beginner and advanced. Pat Crume, 621 N. Cherokee, Claremore, OK 74017.

FREE HOOKED RUG MAGAZINE to non-subscribers. "Rug Hooker, New & Views," exciting, informative. Send for yours today. Joan Moshimer, Kennebunkport, ME 04046.

MYSTERY DINNER BOOK shows you how to give terrific parties. Birthdays, anytime: \$3.00. A. Stevens, 2114 Lakemoor Drive, Olympia, WA 98502.

WORKBASKET MAGAZINE: Monthly. Crocheting, knitting, tatting, embroidery transfers, handicrafts, recipes. Three year subscription, \$7.00. Canada \$10.00. Pecks Subscription Service, Box 356-CT, Salina, KS 67401.

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50 CROCHETED animal patterns following symbols. Colorful Japanese 104 page book, \$6.95. Happy Hands, Ken-Rose, Rosemount, MN 55068.

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OF INTEREST TO WOMEN

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NATURAL BEAUTY with Shaklee clean makeup, natural vitamins, protein haircare. Feel & Look healthy. Catalog 75c. Refundable. J. O'Donnell - Distributor, 6730 N. Oconto, Chicago, IL 60631.

FOR WOMEN WHO SEW! A select assortment of laces, braids, rickracks, eyelets and elastics. Send 50c for sample cards of Trim Assortment No. 1275 to All the Trimmings, Box 15528, Atlanta, GA 30333.

DARLING SNOOPY DOG refrigerator decoration with dog house. Pattern - Instructions \$1.25. Addie's, Drawer 5428 - 10 CT33, Eugene, OR 97405.

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NEW "ZUCCHINI LOVERS COOKBOOK". Many new different recipes. Cakes, cookies, breads, jam, casseroles. None other like it anywhere. \$2.35 postpaid. Order now for gifts - 3 for \$6.50. Addie's, Drawer 5428-10CT23, Eugene, OR 97405.

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ROCK BUTTONS - COLORFUL. Handcrafted, Polished Originals from California. Details: Cartier Originals, Dept. CT, 44747 18th St., West Lancaster, CA 93534.

ORIGINAL DESIGNS - darling, different children's wear kits. Free brochure. Pop Tops, Dept. B. 4117 Leisure Road, Minerva, OH 44657.

THE BEST CZECH & POLISH recipes I could find. Includes filled rolls, filled dumplings, soups, cakes, cookies pierogi, nut roll, etc. Both booklets \$2.00. Addie's, Drawer 5426-10CT22, Eugene, OR 97405.

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This beautifully grained hardwood cabinet is ready for you to assemble and decorate to blend with your decor. Can be stained, painted, even decoupage. Makes a lovely addition to your game or family room. Complete cabinet and instructions plus decorating ideas, \$27.50 ppd.

(darts & dartboard not included)

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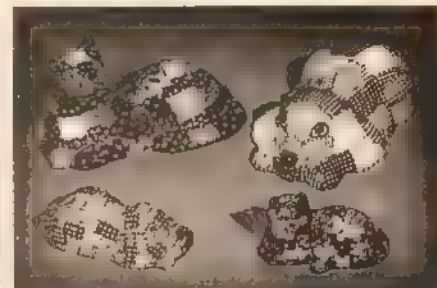
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(Continued on page 76.)

Big Profit-maker For Your Fund Raising Project!

Christmas Lamplighter

SCENTED CANDLE



5
Inches
Tall

Sell
for
\$2.50 each

EASY PROFITS CALCULATOR

NUMBER OF CASES ORDERED	PRICE PER CASE	TOTAL GROSS PROFIT
15	x \$12.00	= \$180.00
30	x \$12.00	= \$360.00
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Earn Big Profits for Your School, Church, Scout, Civic Group with fast-selling Christmas Lamplighter Candles. Every homemaker will instantly see many decorative uses for this beautifully detailed replica of an old-time street lamp. Christmas Lamplighter with an inner hobnail glass holder and a pleasantly scented candle can be used year after year . . . a big value for your customer . . . a big money maker for you.

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MAIL TO: The J. H. Schuler Company, 1649 Broadway, Hanover, PA 17331
Mr. Schuler, Please send ☐ Show-n-Sell Cases of Christmas Lamplighter Candles on consignment for 60 days without advance payment.

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695

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Address _____

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Area Code and Phone _____ Group Name _____

Sponsoring Institution _____ No Active Members _____

Two additional adult officers

Name Address, Phone _____

Name Address, Phone _____
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Crystal Etching

Christmas tree ornament

\$3.00 VALUE

YOURS FOR ONLY **25¢**

Add up the women and kids in your life this Christmas with a beautiful crystal etching ornament. A magnificent ornament that shines and lasts a long time of your life with all the brilliance of a crystal. Send today for your "Waiting for Santa" ornament. A beautiful matched holiday design.

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 You, your club or organization can make \$1.00 profit on each "Waiting for Santa" (or other crystal etchings) sold. Earn money fast selling hand made crystal etching products just as articles.



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 Dept 01

I enclose 25¢ for my "Waiting for Santa" Crystal Etching Ornament (limit 1) and information on other easy ways to earn money at absolutely no obligation.

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Delightful new embroidery! Simple re-useable metal tool to make flowers, buds, leaves. Use leftover yarns and apply directly to pillows, shirts, jackets, wall hangings, etc. No stencils, complicated stitches or expensive printed canvas.

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CATHEDRAL WINDOW PILLOW

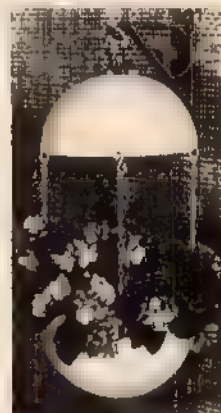
Faithful copy of delightful heirloom quilt pattern. Kit contains 12 pre-cut squares of colorful calico prints for stained glass effect; wash and wear muslin for background and back; step by step instructions. Looks difficult but isn't. Makes 12" pillow (form not included). Send \$4.95 to Quilts & Other Comforts, Box 394-C70K, Wheatridge, CO 80033

Craft Showcase



PUPPY LOVE for kids of all ages. Lightning the Hound is 10 adorable inches of crocheted delight. He's so easy to make with complete pattern and instructions. Wide eyed and ready to play. Lightning is any child's best friend. Order your Lightning Hound pattern no. 1038 today! Send \$1.50 to Crocheted Critters, Dept. CT-E, 42 Paloma Ave., Salinas, CA 93901

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MAKE A PILLOW, IT'S A PILL-FULL, PILLOW KIT

ALSO IN THE CATALOG: PILLOW, AFGHAN AND COUNTRY PICTURE KIT

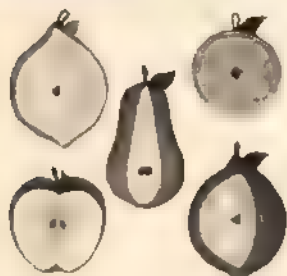


FREE! to Crafts 'n Things readers, Mary Maxim's catalog of latch hooked rugs, pillows and hangings in the newest designs. Indian, country sports, traditional...so many designs you won't know which to choose. There are even rugs with symbols of organizations like the Elks, Masons, Moose, Shriners and Eastern Star. For your child's room there are matching rugs, afghans and quick point pictures. Something for everyone in one complete catalog. Latch hook rugs are heirlooms everyone will treasure. Send for your free Catalog to: Mary Maxim, Dept. 864, 2001 Holland Ave., Port Huron, MI 48060

CRAFTS 'N THINGS



SISSE Brown Eyes is the freckle face darling of playtime 25" of impish joy, Sisse's pattern even includes her 9 piece wardrobe of pajamas, jumper, blouse, panties and shoes. Also, bib overalls, blouse, jacket and boots for outdoor play. Complete easy-to-follow instructions are just \$3.25 from Alice's Dolls, Box 176 Dept. CT-E, Gillette, WY 82716.



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OCTOBER 1977

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Doll up your kitchen with this delightful array of designs you can make up "sew-easy". Bar-B-Q Pete and Missy Maid are fully lined and padded to fit over dish soap, cleanser cans, coffee or tea jars, etc. (They make delightful oven mitts too!). The Toaster Twins cover your toaster and bring back memories of whirling through fields of spring flowers. The Coffee Can Sisters add a touch to your kitchen by turning 1, 2, or 3 pound coffee cans into a clever canister set. And Bromilda (The Broom Doll) brings cheer to every broom closet! To order full size patterns or complete kits, see coupon below.

Clip coupon and mail to Annie's Attic, Rt. 2, Box 212b (C-32) Big Sandy, TX 75755

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Canadian res. add 10% Texas res. add 5% sales tax please

Bar-B-Q Pete®, Missy Maid®, The Toaster Twins®, The Coffee Can Sisters®, Bromilda (The Broom Doll)® ©Annie's Attic 1977

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From by-gone memories of childhood come these compelling 18" Ragmuffins. Soft cuddly bodies with floppy legs and arms and cute little sugar-dumpling smiles give them irresistible personality. They beg, "Please pick me up and love me", and you will. Extra wardrobes (not shown) include coats, sleepwear and party clothes. Some color variations. See coupon below for prices.

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(Continued on page 83.)

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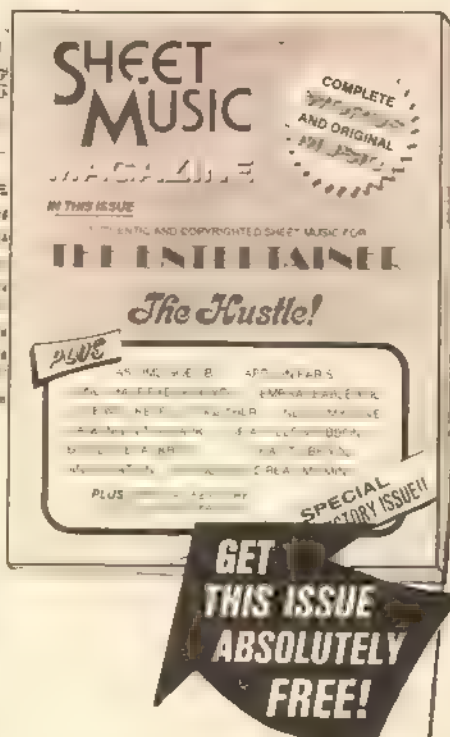
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*Bye Bye Blackbird

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Bye Bye Blues

Gimme A Little Kiss
Them There Eyes
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B1-CT-07

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333-Mad About Macrame. 1.25
Make plant hangers, jewelry, hanging table, owl wall hanging, tapestry curtain, even a novelty garlic bag for the kitchen! (Hazel Pearson)



367-Macrame Using New Fibers. 1.50
Discover a new world of vibrant colors with synthetic fibers... easy to work with and care for. Includes a lamp shade, unusual hangers and animal wall decor. (Hazel Pearson)

322-Easy-To-Make Macrame Pot Hangers.... 1.25
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325-How to Make Macrame Plant Hangers... 1.50
Learn 9 basic knots, start making simple (but beautiful) designs, using 3-color yarn, beads and string; leather and heavy jute. (Gick)

370-Macrame Animal Art Volume I..... 1.50
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371-Macrame Animal Art - Volume II..... 1.50
More animals - a raccoon, panda, chimp, rabbit, lamb, skunk, snail, turkey. (Craft Publications)

WEAVING



366-How to Twine Baskets and Such..... 1.50
Give twining a try! Make vases, flower pots, rugs, lamps... and more lovely accents for your home. Projects use jute, sisal and yarn. (Hazel Pearson)

365-Weaving on a Cardboard Loom..... 1.50
Complete instructions for making wall hangings, pillows, place mats, rugs, purses and more. Make your own loom out of cardboard to make them all. (Hazel Pearson)

DOLL MAKING

326-Lively Living Dolls 1.50
Transform detergent bottles into beautiful dolls. Patterns for clothes, too. Betty Jean, gingham Darlings, Hilda, Calico Girl, more. All different from above book. (Mangelsen)



356-Dolls on Parade 1.50
Beautiful dolls you can make so easily, using discarded bottles as bases. Create Betsy Ross, Granny and Gramps, a bride and more. Patterns included (Hazel Pearson)

357-The Miniature Family 1.50
Create 12 miniature dolls, from tiny baby to grandma and grandpa. Shows how to shape chenille bodies, fashion clothing, paint faces and more. (Hazel Pearson)



626-Living Dolls 1.50
Made from plastic detergent bottles. Patterns for clothes are included Mr. and Mrs. Farmer, Clown, Santa, Mr. and Mrs. Pilgrim, Dixie Belle and School Girl. (Mangelsen)

307-Drape 'n Dolls..... 1.50
Made on empty bottles projects like old-fashioned girls with pantaloons, Country Boy, Clown, Bedtime Boy, Teeny Girl (little sister). (Mangelsen)

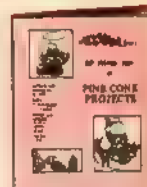


329-Drape-Fab Dolls 1.50
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320-Clothespin Dolls and Furniture 1.25
Instructions and patterns for 20 dolls plus dozens of ideas for doll furniture and decorations... all from clothespins and spools. (Hazel Pearson)

THE NATURAL LOOK

491-Pine Cone Projects 1.00
Create a turkey, wreaths, centerpieces, trees, animals, etc...37 delightful projects in all, for year-round and seasonal displays. (Boycan)



492-Pine Cone Creations..... 1.00
36 holiday creations: pixies, Santas, snowman, wreaths, Christmas trees, etc. (Boycan)

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Owls, poodles, trees, Easter novelties, butterflies, flowers, etc. (Boycan)

654-Driftwood Miniatures 1.25
Shows how to clean, bleach, polish and preserve driftwood. Miniatures scene ideas. (H. Pearson)

636-Handicrafting with Cones, Seeds, Pods. 1.25
Great year-round decorating ideas plus jewelry and a sensational rustic window treatment. Easy directions, tips and hints. (Hazel Pearson)

363-Rustic Wall Plaques..... 1.50
Preserve Nature's collectibles. Make unusual wall plaques and centerpieces, using driftwood and dried materials. (Hazel Pearson)

664-Decorating Rocks for Fun..... 1.25
Bring Rocks and pebbles to life with paint as Forest Dwellers, Farm Critters, etc (H. Pearson)

FLOWER ART

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Make stunning arrangements to display in your home and give to flower lovers. Their lasting beauty is "a breath of Spring all year round." (Hazel Pearson)



368-Beautiful Blossom Flowers 1.50
Make beautiful flowers from Wood Fibre. Follow the easy instructions for cutting, shaping and shading - then just arrange! (Mangelsen)

577-Preserving Nature's Flowers 1.25
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	TOTAL	81
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Are these wealthy people working that much harder than you? No way!

If you are working only 20 hours a week, it would be physically impossible. (There are only 168 hours in a week, no one gets more.)

These questions used to really stump us. That was just a few years ago.

My wife and I then lived in Denver, Colorado, at 2545 South High Street. We paid \$135 a month rent for a cramped, tumbled down house. My wife was expecting our second child and we were flat broke. I felt desperate and forced into a corner. I had to borrow \$150 from my father and another \$150 from my father-in-law just to buy the groceries and pay the rent. If that wasn't enough, we were several thousand dollars in debt.

Things are much different now. Last year I could have retired and lived off the income of my one million dollars in real estate holdings. (Incidentally, almost all of the income from the real estate is tax free)

Since I had worked 20 to 40 hours a week, I know that I didn't work even 10 times longer or harder than you. And with my C-average from Ames High School (located in Ames, Iowa). I'm quite certain that I'm not any smarter than you

If hours, efforts, or brains are not what separates the rich from the average guy who is swamped with debts and very little income then what is?

I learned the answer to that question from an old fellow in Denver. This fellow worked in a drug store stocking the shelves. Very few people knew that he had \$200,000 in the bank, all of which he had earned starting from nothing

Within a year after meeting him, I was told and shown the same thing by a young man who had recently earned over a million dollars. By this time, I began to realize that what I was being shown was truly a remarkable and workable way to grow rich.

I began to apply the principles and me-



MARK O. HAROLDSEN
33 Year Old Millionaire

thods I had been shown. The results were amazing. I couldn't believe how easy it was, in fact it seemed too easy.

But then I met an elderly lady (83 years old) who, although not very smart, has made \$117,000 using the same formula.

I then figured my beginning wasn't luck.

For three and one half years, I worked hard to refine and improve on the formula that I had been shown, so that it would be easy to get quicker results.

As I did this, my assets multiplied very rapidly (160% per year) to the point that I didn't have to work any longer

I guess I am bragging now, but I did start spending alot of time in our back yard pool, traveling around the country, and doing a lot of loafing.

Then one day a friend asked me how he could do what I had done

So I began to outline the formula that I had improved to show him really how simple it was, and how he could do the same thing

By the next time he approached me, I had written almost a complete volume on the easy way for him to copy my results

I wrote this in simple, straight forward language so anyone could understand it.

This time my friend's questions were very specific. (He had already begun buying properties with the formulas I had been giving him). Now he had a property he wanted to buy, but was out of cash. How could he buy it?

I not only showed him how to buy

without cash, but by the time the deal was complete, he had \$5,000 cash in his pocket to boot.

I also showed him how to buy a \$26,000 property for \$75 down.

You, or anyone, can do exactly what I did, or my close friends have done; in fact, you may well do it better. (I began doing this in my spare time only)

It doesn't matter where you live or the size of your town or city, my formula will show you exactly how to

- Buy income properties for as little as \$100 down
- Begin without any cash
- Put \$10,000 cash in your pocket each time you buy (without selling property).
- Double your assets every year.
- Legally avoid paying federal or state income taxes
- Buy bargains at 1/2 their market value.
- Allow you to travel one week out of every month.

When you send me a check or money order for \$10, I will send you all my formulas and methods, and you are free to use them anywhere and as often as you would like.

Now if you were a personal friend of mine, I know you would believe me and not need any kind of guarantee, but since you don't know me personally, I will guarantee that you will be completely satisfied and that my formula will work for you if you apply it. I will back up that guarantee by not cashing your check for 30 days, and if you for any reason change your mind, let me know and I will send your uncashed check back.

You may well ask, why am I willing to share my formula for wealth? Well, because many of you will probably seek further consultation and direction from me as your wealth rapidly grows and my consultation fee adds to my fortune.

But you shouldn't care if I profit as long as you profit. And I guarantee that you will

By the way, if you feel a little uneasy about sending me a check or money order for \$10.00, simply postdate it by 30 days which will completely eliminate your risk

REFERENCES

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Mark, I am sending you the \$10.00 only on the condition you guarantee the material you will send me and that you will not cash my check for 30 days. I can expect to receive your formulas within 10 to 17 days from the day you receive my order. If for any reason I change my mind and send the material back, you agree to send my uncashed check back to me immediately. Upon these conditions, here is my \$10.00

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P.O. BOX 1478 Edmond, OK 73034

Dates to Remember (from page 14)

OCTOBER 29 & 30. STONE MOUNTAIN PARK, GA. 1st Annual Clayton House Quilt and Patchwork Sale. At the Stone Mountain Inn, 16 miles east of Atlanta. Hours: Sat., 10:00 a.m. to 7:00 p.m.; Sun., 10:00 a.m. to 5:00 p.m. For information contact: Betty Ecke, Clayton House, Stone Mountain Park, P.O. Box 778, Stone Mountain, GA 30086. (404) 469-9831.

NOVEMBER 4. CRYSTAL LAKE, IL. 2nd Annual Country Christmas Bazaar. At 4 Colonies. Hours: 9:00 a.m. to 7:00 p.m.

NOVEMBER 4 - 6. JANESVILLE, WI. Art & Craft Show. At the Janesville Mall. Contact: Judy Kelley, Box 61, Rome, IL 61562.

NOVEMBER 5. LEAGUE CITY, TX. Arts & Crafts Sale. Write: League City Art Club, 1702 Walker, League City, TX 77573.

NOVEMBER 5 - 6. OKLAHOMA CITY, OK. Greater Oklahoma Eggshell Art Exhibit. At the Hilton Inn Northwest, 2945 N.W. Expressway. For information write: Elyane Cortois, P.O. Box 18982, Oklahoma City, OK 73118.

NOVEMBER 5 - 13. INDIANAPOLIS, IN. Indiana's Christmas Gift & Hobby Show. Held at the Indiana State Fairgrounds. Hours: Sat., Sun., & Fri., noon to 10:00 p.m.; Mon., Tues., Wed., Thurs., 6:00 p.m. to 10:00 p.m. Admission: Adults \$2.00, children 6 - 12, 50¢. Write: Thelma B. Schoenberg, P.O. Box 20189, Indianapolis, IN 46220.

NOVEMBER 5 - 13. CHARLOTTE, NC. The Southern Christmas Show. At the Merchandise Mart. For more information contact: Cynthia H. Stewart, Director, Public Relations and Publicity, Southern Shows, Inc., 2500 E. Independence Blvd., Charlotte, NC 28205.

NOVEMBER 6. VALLEJO, CA. Crafts Fair. At the Douglas Senior Center, 333 Amador St., 11:00 a.m. to 4:00 p.m. Admission free.

NOVEMBER 10 - 12. ROCKY MOUNT, NC. Coastal Plain Arts and Crafts Fair. At the Terry Town Mall. Contact: Becky B. Brittle, Associate Home Economics Extension Agent, North Carolina State University at Raleigh, School of Agriculture and Life Sciences, Box 636, Jackson, NC 27845.

NOVEMBER 11 & 12. ARDMORE, OK. 6th Annual Arts & Crafts Festival and Sale. At Hardy Murphy Coliseum on Lake Murray Drive. Hours: Fri., 9:00 a.m. to 9:00 p.m.; Sat., 9:00 a.m. to 6:00 p.m. Contact: Mrs. Wayne Merritt, 206 D, S.W., Ardmore, OK 73401.

Do you have a craft event you'd like to have listed? Just drop us a line:

Dates to Remember
Crafts 'n Things
14 Main Street
Park Ridge, IL 60068

Please send in your notice at least two months prior to the date of the issue in which you wish it to appear.

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South Kent, Conn. 06875

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Swap & Share (from page 8)

the size of the center of an old dessert or fruit plate. I do hope that some of your readers can help.

Mrs. John Thrower
R.D. 2
Putney, VT 05346

Can anyone give any information on how to do netting? I have tools, but I do not know how. Thank you.

Judy Smetzer
R.F.D. No. 1
Big Prairie, OH 44611

I love your magazine already! Now maybe I can find something I've been looking for: baby baskets with a hood, made out of raffia or straw. Hope you can help.

Fonnell Reagan
265 Oak Manor Drive
Ukiah, CA 95482

Does anyone know where I might be able to purchase doily stretchers? Maybe some of your readers can help me. Thank you so much.

Joyce Allen
R. R. 1
Leonidas, MI 49066

Do any of your readers know of a rug-making process that uses small pieces of fabric that you tie onto two cords that are strung through a wooden frame? It makes a long strip that is tufted and shag-like on the top. The strip can then be sewn around in a coil to form a circle, or whatever shape rug you want. I saw a frame for making this at a W. T. Grant store many years ago, but now no one seems to remember this method.

Mrs. Alice Fent
725 Monterey Ave.
Capitola, CA 95010

Pattern Search...

Does anyone have a pattern for a knitted "Cuddle Bunny" travel sleeper? I've made several through the years, but have lost my pattern. It is knitted in a series of 4 purled rows, 5 knit rows, and 6 purl. Rows 1 and 3 are pattern rows. It is envelope-shaped with a hood attached, and a tassel on the hood.

Another pattern I'd like is a knitted "Shoulderette" that is knit from one cuff to the other in a lacy feather stitch. This was also an old pattern.

Helen I. Brenner
43026 Valley Center Rd.
Newberry Springs, CA 92365

Do any of your readers have a pattern for a crocheted looped jacket for a 5-year old child? I have seen them for infants, but am not experienced

(Continued on page 88)

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Swap & Share (from page 86)

enough to make it larger. I think your magazine is the best I've ever read. I look forward to every issue.

Mary A. Petrucci
1618 West 10th St.
Wilmington, DE 19805

Have you ever had the pattern of the pillow called "Fluffy Puffy Patchwork Pillow"? The design is based on an old quilt pattern called Biscuit or Bun Quilt, and it takes 64 squares to make a pillow. To find out any more you have to buy a kit, and when you already have the scraps yourself, it's so needless to pay for a kit.

Mrs. Clair A. Swogger
R.R. 1
Kendallville, IN 46755

Editor's Note: Check books on quilting at a local library or bookstore.

I would like instructions on knit flowers. They are made on a round oleo lid, using two yards of yarn. A good way to use leftover yarn.

V. M. Ochsner
1716 N. Nevada
Wichita, KS 67212

I would like to know if anyone has the pattern for a Humpty Dumpty pajama pillow. I made them 25 years ago, but no longer have the pattern. Would love to make them again.

Mrs. W. T. Dunlap
3282 Frayser View Dr.
Memphis, TN 38127

Can you tell me where I might obtain patterns for a quiet book? It is like a puzzle for kids, with each page different. Thanking you in advance.

Mrs. Leilani Hall
1740 Lake Street
San Mateo, CA 94403

Editor's Note: "How-to-Sew a Quiet Book", published by Craft Course Publishers, contains full-size patterns for over 20 projects to make up into a learn-through-play book for children. To order this book, send \$1.50 to Hazel Pearson Handicrafts, Dept. CT, 4128 Temple City Blvd., Rosemead, CA 91770. Specify "Book SP-11."

Locating Books...

I'm trying to locate a book called "Don't Throw It Away" by Vivian Abell. The publisher told me that it is out of print. If one of your readers has one for sale, or knows of one, would they please contact me?

Mrs. H. R. White
45 S. Adolph Ave.
Akron, OH 44304

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INCREDIBLE PLAN FOR AUTOMATIC WEIGHT-LOSS!

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WITH DOCTOR'S AMAZING "COFFEE-OFF" PROGRAM FOR CUP-TO-CUP WEIGHT-LOSS!

Think of it! You actually sip your appetite to sleep for hours at a time — sip yourself slimmer cupful to cupful — take your **FINAL STEP TO LIFETIME SLIMNESS** with the new "Coffee-Off" way to a brand new body!

So effective, you **LOSE** up to 6 pounds the very first weekend — **LOSE** up to 12 pounds of both fluid and fat in just 14 days — **LOSE** as much as 20 — 30 — 40 POUNDS OR EVEN MORE — **and never gain it back for the rest of your life!** As medical science shows you how to turn ordinary coffee or tea into the most "DYNAMITE" FAT-MELTING aid you've ever seen in your life.

LIKE TURNING UP AN INNER FURNACE THAT SHRINKS YOUR BODY'S FAT CELLS — STARTING THE VERY FIRST DAY!

Just 60 seconds from now you are going to discover how to take your morning cup of coffee . . . drop in what appears to be an ordinary sugar-cube . . . and launch yourself on the most incredible **FAT-BURNING SPREE** you've ever heard of. Yes, a journey to "lifetime slimmest" so fantastic, that just a few short weeks after using this doctor's amazing "Coffee-Off" weight-loss program you'll suddenly find yourself 5 — 10 — 15 pounds lighter . . . your belt size 1 — 2 — 3 notches tighter! Because for the first time in your life you are going to win **INSTANT CONTROL** over your appetite . . . become its master instead of its slave . . . actually **SWITCH OFF** that maddening urge for food for hours at a time . . . as you watch your waistline shrink itself down by as much as a full size in just a single week!

24 HOURS — up to 2 POUNDS GONE!
48 HOURS — up to 6 POUNDS GONE!
AND THAT'S JUST THE BEGINNING!

Just think of it! Ordinary coffee or tea suddenly transformed into a fantastic body-slimming aid that not only helps you melt away as much as 12 pounds the first 2 weeks — but even more amazing, helps you:

LOSE up to 4 to 6 inches off your waistline
LOSE up to 2 to 5 inches off your hips
LOSE up to 3 inches off your thighs
LOSE up to 4 inches off your buttocks
LOSE up to 4 inches off your stomach

all without a moment of torturous diet — without a moment of brutal, punishing exercise — without battling your willpower or fighting off gnawing hunger!



LIKE 4 HOURS OF WILL-POWER IN ONE TINY, TASTELESS CUBE
AMAZING "WILLPOWER-IN-A-CUBE" makes you master of your appetite instead of its slave . . . gives you **INSTANT CONTROL OF HUNGER** — **LIFETIME VICTORY OVER FAT!**

Most significant of all, as long as you follow this medically proven "Coffee-Off" lifetime slimmest program, you actually become **totally immune to fat build-up for the rest of your life** — even if you've been hopelessly overweight for all your adult life.

NOW A LIFETIME OF SLIMNESS WITHOUT A MOMENT OF GNAWING HUNGER!

How can medical science make this lifetime dream come true? It's simple. Because one of America's leading weight-loss specialists has finally found a way to take ordinary coffee or tea . . . and convert it into a wondrous new kind of fat-fighting aid that **SHUTS OFF EVEN A RUNAWAY APPETITE ON COMMAND!** Yes, medical science has finally found a way to take ordinary coffee or tea and actually force hunger to **STOP** on the spot . . . make excess pounds and inches disappear from sight so fast . . . that in just 10 days time you will simply refuse to believe your bathroom scale — and in just a matter of weeks you may actually need a brand new wardrobe!

VITAL NOTICE:

Before starting this program, consult with your physician to be sure you are in normal health and your only problem is obesity. Individuals with high blood pressure, heart disease, diabetes, or thyroid disease should use only as directed by a physician. As a matter of fact, we urge you to show this entire program to your own family physician and see if he doesn't agree that this Lifetime Road To Slimness including the few minutes of nightly tuneup the doctor highly recommends is by far one of the most medically sound, fully sensible approaches to the problem of obesity.

***ALSO NOTE:** People who dislike coffee or tea may use "FULL-STOP" slim-cubes in clear bouillon for the same LIFETIME SLIMNESS results.

BEST OF ALL — NO CRAVING, NO SLIDE-BACK — YOU STAY SLIM FOR GOOD ON THIS LIFETIME SLIMNESS PROGRAM!

The secret is a medically-proven formula, (that to the eye looks just like an ordinary sugar-cube) . . . BUT, when activated in coffee or tea . . . enters your system and automatically **SHUTS OFF YOUR APPETITE** — **SHUTS OFF THAT DRIVING URGE FOR FOOD** — **SHUTS OFF GNAWING HUNGER** for hours at a time! Actually kills your desire, your craving, your appetite for food from meal to meal! So much so in fact, you aren't lured or tempted by even the most mouth-watering food. Not by ice-cream . . . not by cake . . . not even by the most luscious steak in a nutshell . . .

YOU'RE SIMPLY TURNED OFF FOOD FOR HOURS AT A TIME

The name of this doctor's wondrous "Coffee-Off" way to Life-



URNS A CUPFUL OF COFFEE (or tea) INTO HOURS OF "LIQUID WILLPOWER"
(completely flavorless — affects only your appetite — not your taste.)

time Slimness is "FULL-STOP", because that's just what this medically-proven slim-cube formula does — **brings gnawing, run-away appetite to a dead FULL STOP** right in its tracks! Yes, according to medical experts just one "FULL-STOP" slim-cube in a cup of coffee or tea turns off your appetite **INSTANTLY** as if it suddenly went to sleep. You simply have no desire to eat for hours on end . . . even if all your life you've been cursed with a non-stop appetite. In fact, so effective is this "willpower-in-a-cube" you may actually have to consciously remind yourself to eat — which the doctor insists on — in order to prevent **TOO MUCH WEIGHT-LOSS, TOO FAST!**

Now, just think what this great new development means, if all your life you've had to battle your appetite and struggle with your willpower!

Doctor's "LIQUID-WILLPOWER" DEVELOPMENT Ends Torturous Diet!

It means that instead of battling those mealtime pangs of hunger . . . fighting that maddening urge for food . . . you simply reach for a "FULL STOP" slim-cube instead of fattening food and "sip your appetite to sleep" with this doctor's amazing 3-cups-a-day "Coffee-Off" way to **AUTOMATIC WEIGHT-LOSS**. Because just like water turns off thirst, incredible "FULL-STOP" slim-cubes switch off hunger **AUTOMATICALLY** all day long! Down goes your appetite — down go the calories — and down goes your weight . . . with a rush!

LIFETIME CONTROL OF YOUR APPETITE FINALLY YOURS — MEANING YOU ARE NOW JUST DAYS AWAY FROM YOUR FIRST STEP TO LIFETIME SLIMNESS!

So if you want to **SIP YOURSELF SLIM** with this doctor's amazing coffee development . . . if you want to melt away pounds and inches **STARTING THE VERY FIRST DAY** . . . if you want to try this exciting medically-proven concept that combines both a doctor's scientific development and his full-satisfaction eating program that makes lifetime immunity to fat not a hope but a living reality . . . then take advantage of the no-risk offer described below! Yes, act now on guarantee of full satisfaction or money refunded in full (except postage & handling). Simply return within 10 days.

Remember — this is the last aid for a reducing product you will ever need to read in your life. If you drink coffee . . . or if you drink tea . . . then there is simply not a reason in the world to ever again be embarrassed by a single pound of overweight fat. So why not take the **FINAL STEP** and get rid of all those excess pounds and inches **FOR THE REST OF YOUR LIFE**. Act now!



JUST 3 CUPS A DAY HELPS MELT FAT AWAY as you sip yourself thin cupful to cupful with Doctor's LIFETIME SLIMNESS program for AUTOMATIC WEIGHT-LOSS!

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******* MAIL NO-RISK COUPON TODAY *******
Mead-Wilson Pharmacal, Dept JCU-54
Caroline Road, Philadelphia, PA 19176

Yes, I want to lose weight fast and permanently with this doctor's amazing program featuring "FULL-STOP" Slim-Cubes. Please rush the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling).

☐ (#019) Full 21-day Supply only \$6.95 plus 35¢ postage & handling.
☐ (#027) Full 42-day Supply only \$11.95 (Save \$2.00) plus 50¢ postage & handling.
☐ (#035) Full 63-day Supply only \$14.95 (Save \$4.00) plus 65¢ postage & handling.

Total amount enclosed \$_____ PA residents add 6% sales tax. Check or money order, no CODs please.

CHARGE IT: (check one Exp. Date _____)
☐ BankAmericard ☐ American Express
☐ Master Charge ☐ BANK NUMBER _____

Credit Card # _____

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**Hundreds of meaty, juicy tomatoes
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**Fall, Winter,
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a pint!**



Tomatoes...red, ripe,
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...cascading like a
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Think of growing fresh, juicy cherry tomatoes into Novem-
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All this goodness comes to you in a bonus hanging basket
planter, that's perfect for every decor. We're so sure you'll
be astounded by these Hanging Tomatoes, that we invite
you to plant 'em and enjoy 'em. If you're not completely
satisfied, we'll refund the price you paid for the tomato
plants (less postage & handling, of course), and you can
keep the hanging basket as a gift from us. Order now.

MAIL THIS NO-RISK COUPON TODAY -

ENCORE NURSERY SALES, Dept. HTP-6
1212 Avenue of Americas, New York, NY 10036

Please rush me the Indoor Hanging Tomato Garden(s) I have checked below—each one
featuring live plants! I understand that I will receive a decorator's hanging basket as a
bonus for each Garden I order. If I'm not fully satisfied with my order, I may return it
for a refund of the price of the tomato plants (less postage & handling, of course), and
I will keep the basket as a gift!

- ☐ 1 Hanging Tomato Garden and basket for \$2.97 plus 50¢ postage & handling
- ☐ 2 Hanging Tomato Gardens and 2 baskets for only \$4.97 plus 75¢ postage & handling
- ☐ 3 Hanging Tomato Gardens and 3 baskets for only \$6.97 plus \$1 postage & handling

Amount enclosed \$ _____ (NY residents please add sales tax.) No C.O.D.s please.

Name _____

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ELECTRIC HANGING PLANTER

MIRACLE
GROW-LITE
BULB INCLUDED



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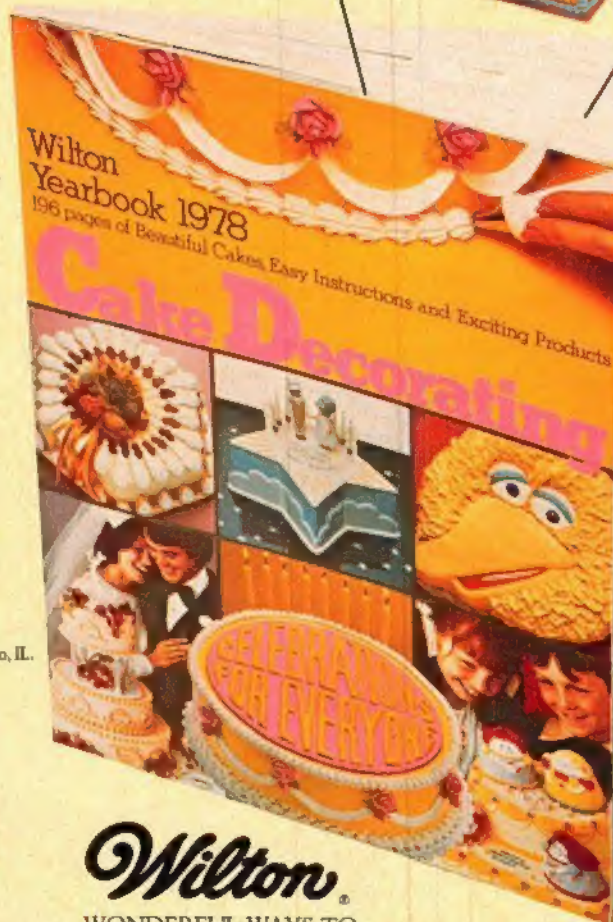
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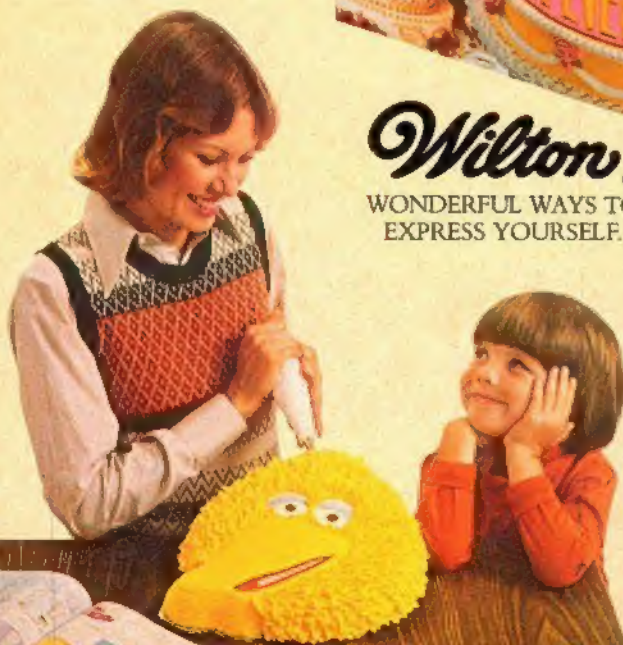


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